NATURAL MUSIC·READER

NUMBER·TWO

FREDERIC H. RIPLEY
THOMAS TAPPER

AMERICAN·BOOK·COMPANY
NEW YORK·CINCINNATI
CHICAGO

NATURAL COURSE IN MUSIC

MUSIC READER

NUMBER TWO

BY

FREDERIC H. RIPLEY

PRINCIPAL OF THE BIGELOW SCHOOL, BOSTON

AND

THOMAS TAPPER

INSTRUCTOR IN MUSICAL COMPOSITION AND THEORY. EXAMINER IN THEORY, IN THE AMERICAN COLLEGE OF MUSICIANS

NEW YORK .:. CINCINNATI .:. CHICAGO

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NAT. MUS. READ. TWO.

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Preface.

This volume opens with a simple expression of the principles of the preceding books, and the plan of advancement is parallel with what has heretofore been presented. The Chromatic, Minor, and Rhythmic elements are further developed and explained. Three-part songs and exercises appear for the first time. The songs are selected from the best composers, and will be found to be strictly educational in character, the children having acquired in the study of the exercises sufficient ability to read them.

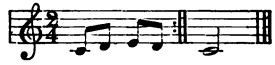
Some of the occasional songs are presented in three parts, thus lending variety and offering a study in part-music. If desirable, the occasional songs may be used in unison as before, or the lower grades may sing them in unison and the upper classes in three parts.

The authors extend their grateful acknowledgment to the following publishers and authors, for the use of copyrighted material: Houghton, Mifflin & Co. (for poem by F. D. Sherman, page 15, and poem by H. W. Longfellow, page 51); to the Century Co. (for poem by Anna M. Pratt, page 36); and to Charles Scribner's Sons.

Directions.

Chart Series E contains an explanation of the teaching of this volume; chart practice should, therefore, precede lessons from the book.

Vocal Drill.

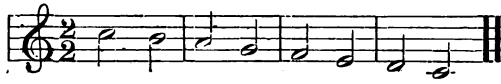


A preliminary exercise for vocal drill, like the above, appears with each lesson. The object of these exercises is to promote clear and rapid enunciation, to purify the tone, to train the ear, and to cultivate a sense of rhythm. These exercises should occupy a few minutes at the opening of the lesson. They should be sung slowly and carefully till the voices blend perfectly, then the *tempo* should be increased as much as possible. The vowel sounds, *a*, *e*, *i*, *o*, *u*, *oo*, and *Loo* and *La*, should be employed. As the work advances, the previous vocal drills may be sung from memory. The benefit derived from these exercises will depend upon the ease, smoothness, and rapidity with which they are taken.

In all singing exercises, the tone should be soft, flexible, and entirely free from harsh, nasal sounds. The movement should be free, with marked but not excessive accents. The exercise should be spirited but short. The position of the body should be erect, natural, and easy.

SECTION I.

Ex. 1. See Ch. Ser. E. Modulator 1.



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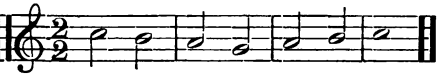

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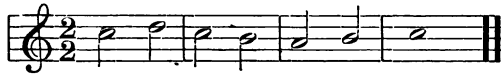

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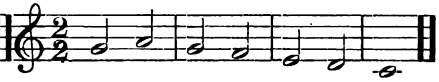

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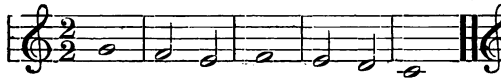

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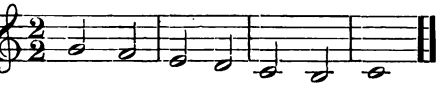

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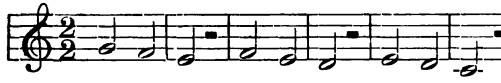

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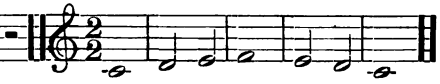

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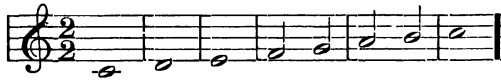

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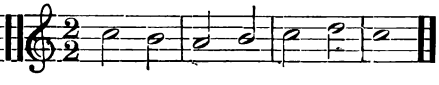

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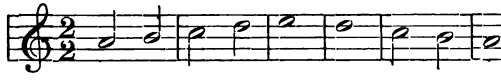

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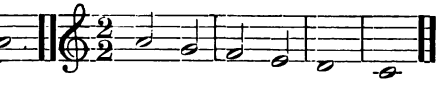
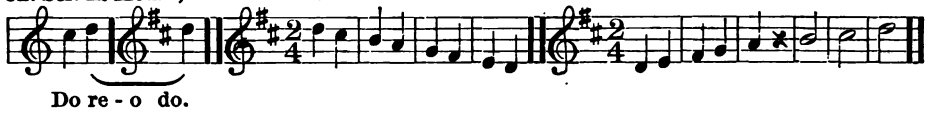


𝄞 Clef. ≡ Staff. | Bar. ▤ Measure. ‖ Double Bar.

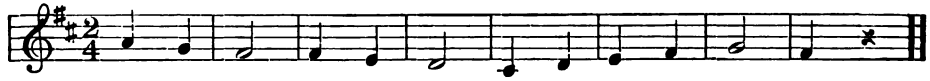
♩ Half Note. 𝅝 Whole Note. $\frac{2}{2}$ Meter Signature.

Ch. Ser. E. Mod. 6, Ex. 1. Ex. 13. Ex. 14.



Do re - o do.

Ex. 15.



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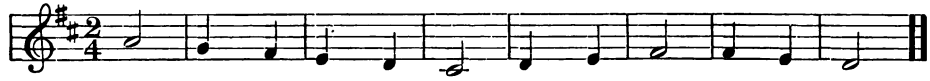

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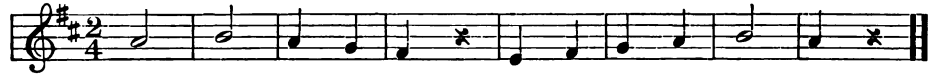

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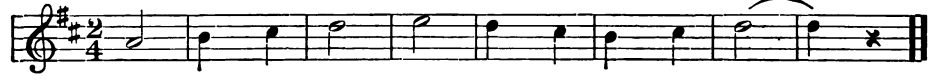

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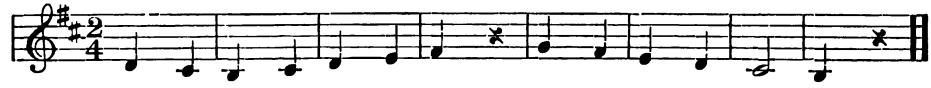

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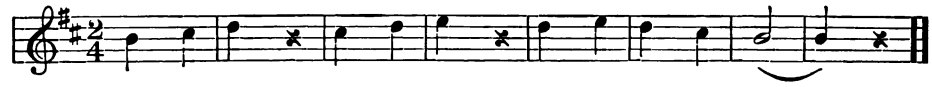
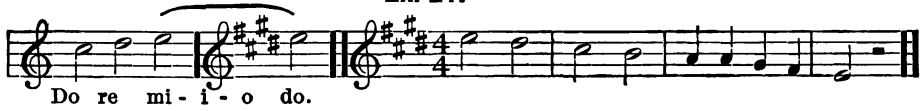


♯ SHARP. ♩ QUARTER NOTE. 𝄽 QUARTER REST. $\frac{2}{4}$ METER SIGNATURE. This means that each full measure contains the value of two quarter notes.

⁀ TIE. Notes on the same line or space joined by a tie are sung as one note having their united value.

Ex. 21.



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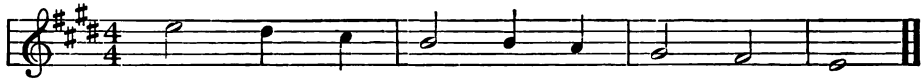

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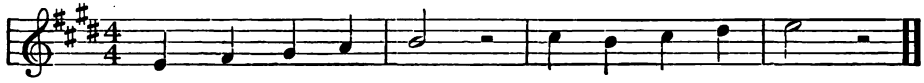

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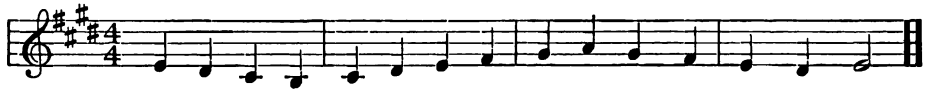

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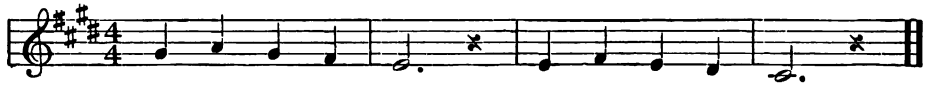

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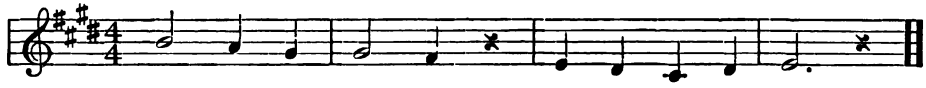
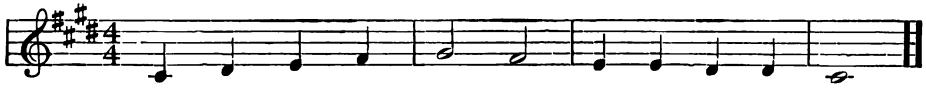


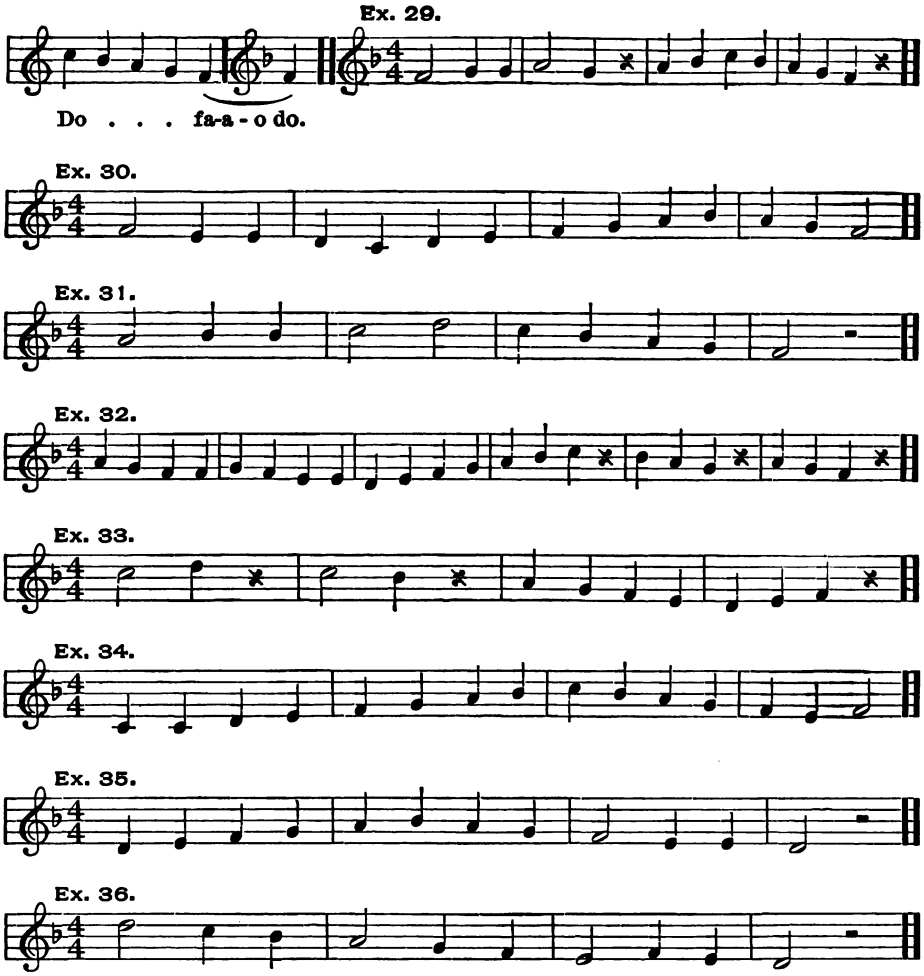
Ex. 27.

Ex. 28.



$\frac{4}{4}$ Meter Signature. This means that each full measure contains the value of four quarter notes. — Half Rest.

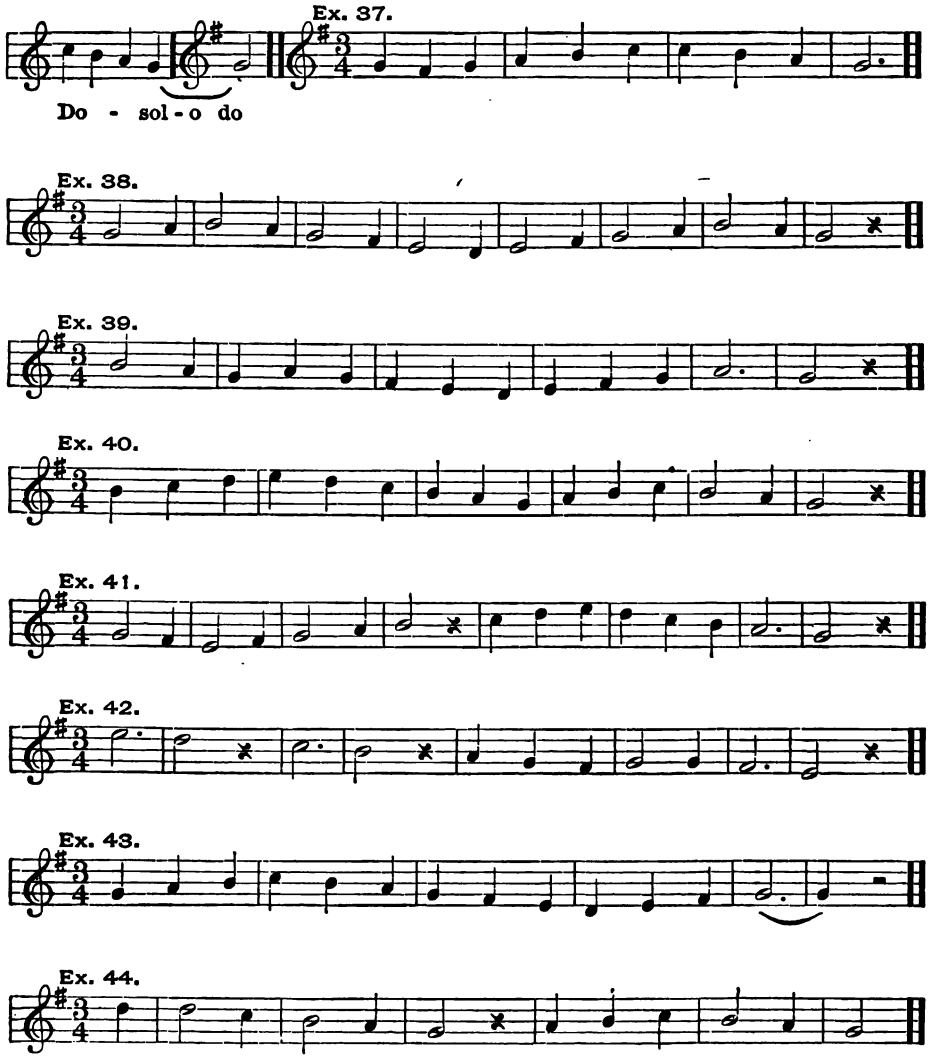
𝅗𝅥. Dotted Half Note. The dot increases the value of a note one half. 𝅗𝅥. equals 𝅗𝅥 𝅘𝅥 or 𝅘𝅥 𝅘𝅥 𝅘𝅥



♭ FLAT. The sharps or flats placed next to the clef are called the KEY SIGNATURE. They tell where Do is.

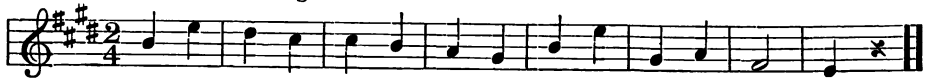
The last sharp is always on si or seven of the scale.

The last flat is always on fa or four of the scale.



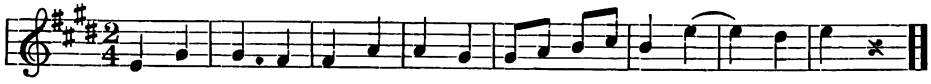
$\frac{3}{4}$ METER SIGNATURE. This means that each full measure contains the value of three quarter notes.

Ex. 45. Ch. Ser. E. Page 7.



Ex. 46.

Ex. 47.*



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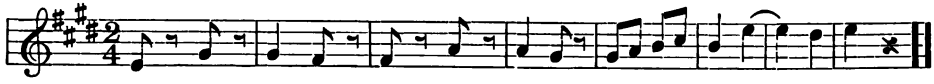

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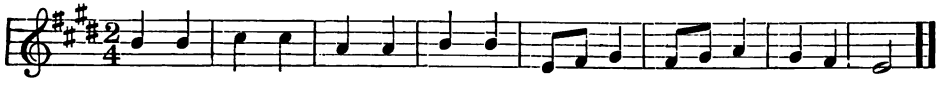

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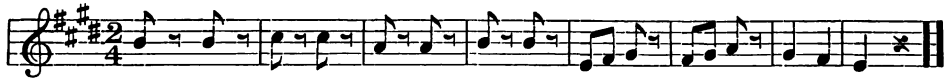

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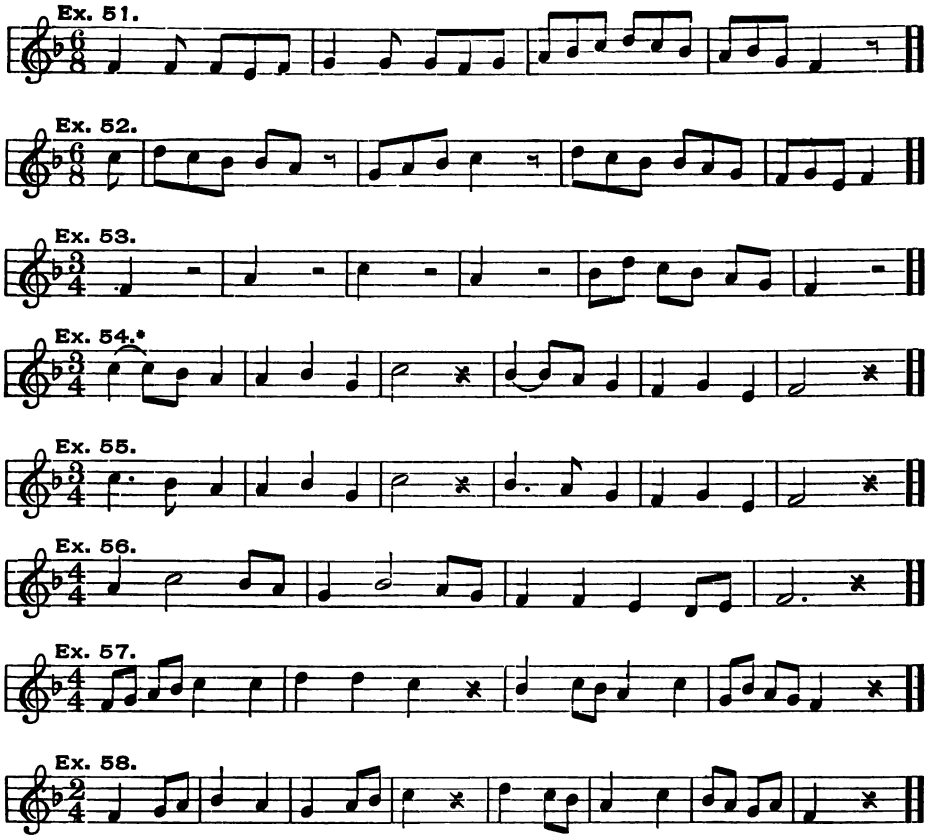
*Notice the difference between Exs. 47 and 48; also between Exs. 49 and 50.

♪ EIGHTH NOTE. ⌉ EIGHTH REST.

NOTE. The eighth rest shortens the note before it. Sing as if it were thus ♩ ♩ and pay no other attention to the rests.



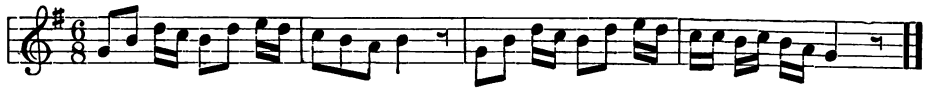
* Exercises 54 and 55 are two representations of the same effect.

$\frac{6}{8}$ METER SIGNATURE. This means that each full measure must contain the value of six eighth notes.

♩. DOTTED QUARTER NOTE. ♩. equals ♩♪ or ♪♪♪

NOTE. The effect of the different meters should be brought out by a strict regard for the accents. In all the meters the principal accent falls on the first beat of the measure, but in four and six part measure a secondary accent falls on the third and fourth beats respectively. The correct effect of four part measure can be secured by alternately pronouncing com" pro mis´ ing, and counting:—"com" pro mis´ ing,— one", two, three´, four."

Ex. 59.



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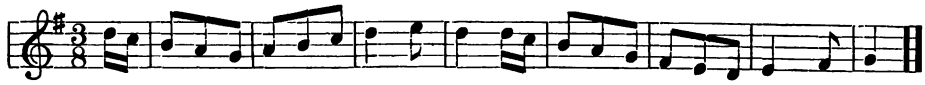
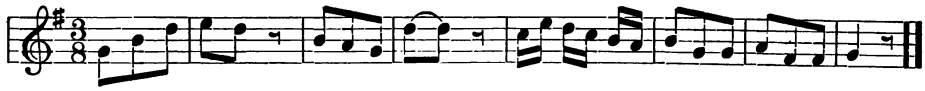


Ex. 61.



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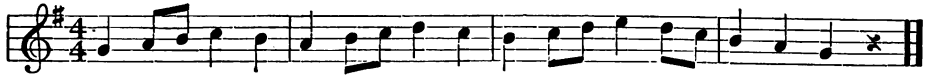
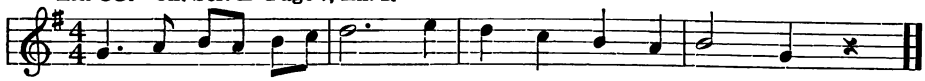
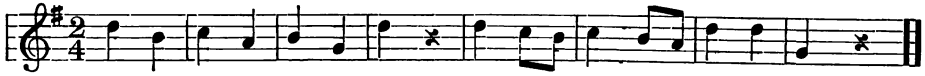


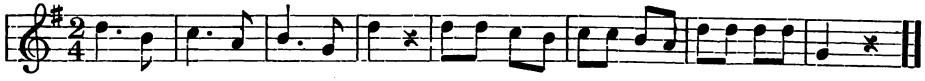
Ex. 63. Ch. Ser. E. Page 7, Ex. 2.



Ex. 64.



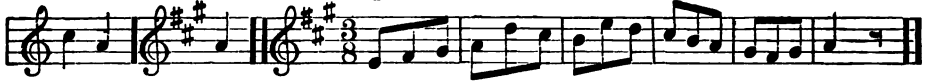
Ex. 65.



♪ Sixteenth Note. $\frac{3}{8}$ Meter Signature. This means that each full measure contains the value of three eighth notes.

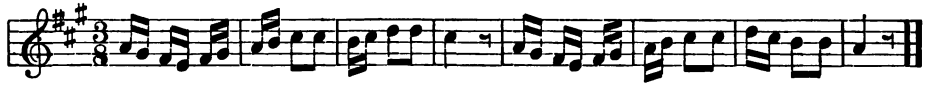
Note. Observe that the meter signature does not indicate the *rapidity* with which the exercise should be sung. An exercise in $\frac{3}{8}$ meter should be no faster than one in $\frac{3}{4}$ unless so indicated.

Ex. 66.

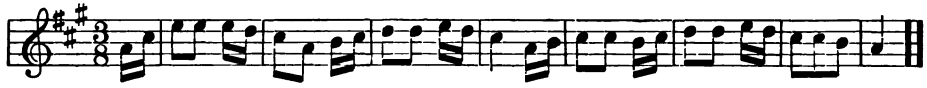


Do la - a - o do.

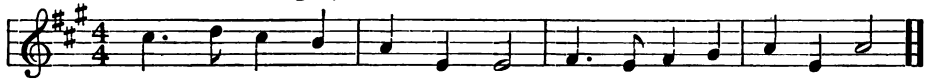
Ex. 67. Ch. Ser E. Page 9, Ex. 2*a* & 2*b*.



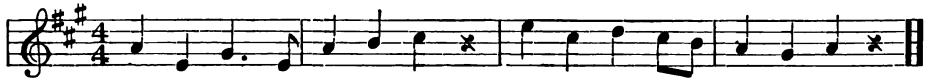
Ex. 68.



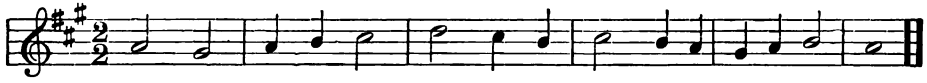
Ex. 69. Ch. Ser. E. Page 7, Ex. 2*a*, *b*, *c*.



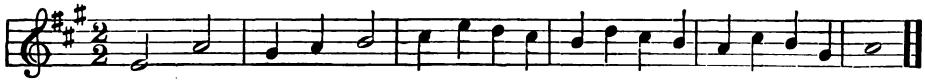
Ex. 70.



Ex. 71.



Ex. 72.



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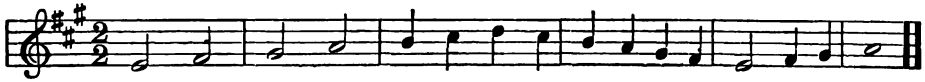
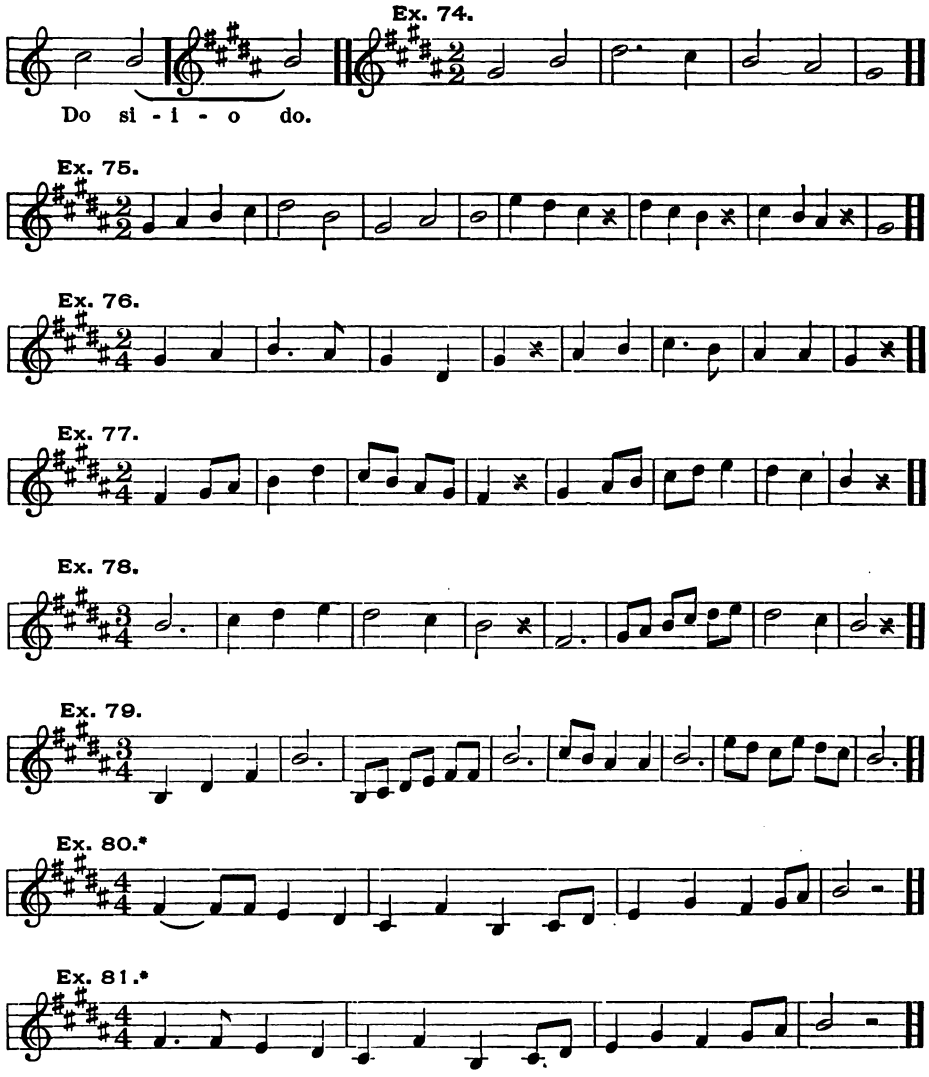
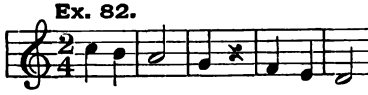


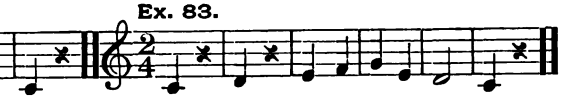


* The exercises above represent the same effect in two forms.

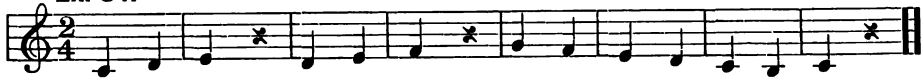
Ex. 82.



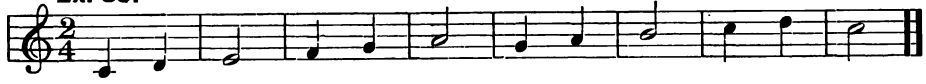
Ex. 83.



Ex. 84.

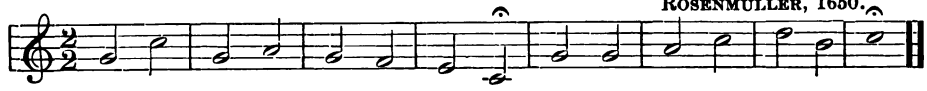


Ex. 85.



Ex. 86.

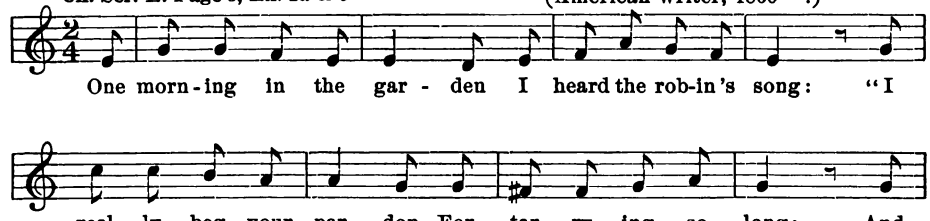
ROSENMÜLLER, 1650.



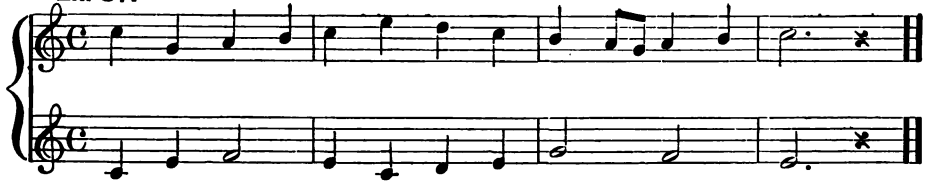
No. 1. Robin's Apology.

Ch. Ser. E. Page 5, Ex. 1*a* & *b*.

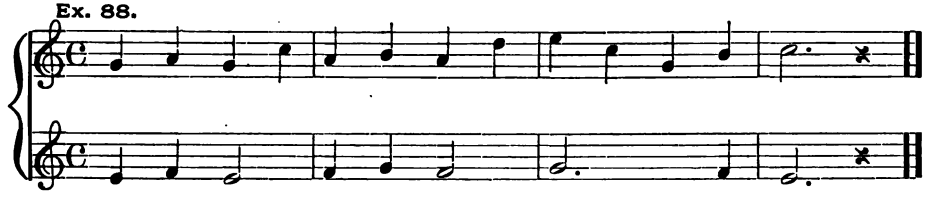
Words by FRANK DEMPSTER SHERMAN.
(American writer, 1860 —.)



Ex. 87.



Ex. 88.

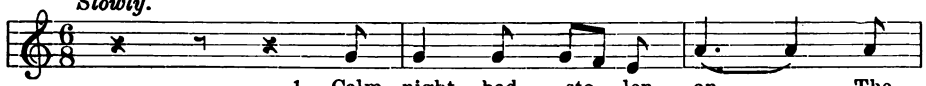


No. 2. The Moon and the Children.

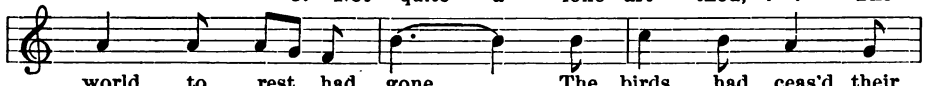
FRANZ ABT.
(German composer, 1819–1885.)

Ch. Ser. E. Page 5, Ex. 2*a*.

Slowly.

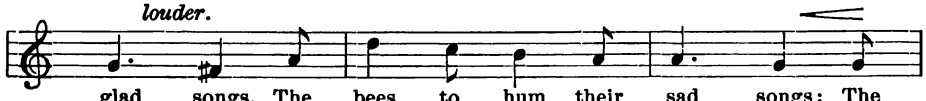


1. Calm night had sto - len on, . . . The
2. She sigh'd "how sad am I, . . . No
3. "Not quite a - lone art thou, . . The

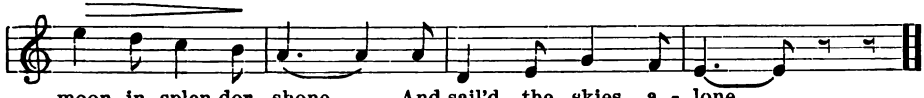


world to rest had gone, . . The birds had ceas'd their
hap - py chil - dren nigh; . . When day's glad light de-
stars are com - ing now; . . So pray thee, be light-

louder.



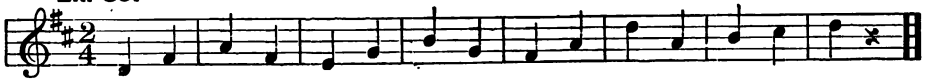
glad songs, The bees, to hum their sad songs; The
creas - es Your mer - ry laugh - ter ceas - es! 'Tis
heart - ed While we from thee are part - ed. Fare-



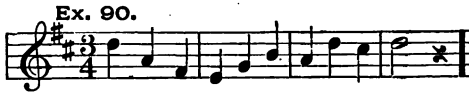
moon in splen-dor shone, . And sail'd the skies a - lone.
hard, you all must own, . To leave me here, a - lone!"
well and sigh no more . Till thy night-watch is o'er!"

C METER SIGNATURE. "C" means the same as $\frac{4}{4}$.

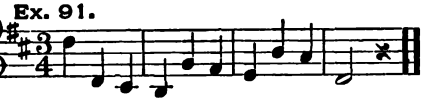
Ex. 89.



Ex. 90.

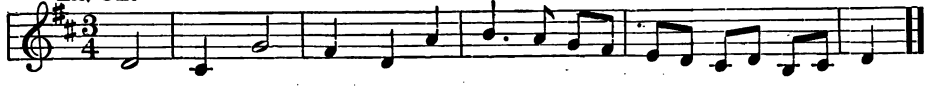


Ex. 91.



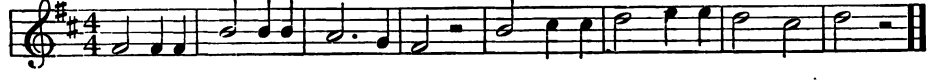
Ex. 92.

W. A. Mozart.

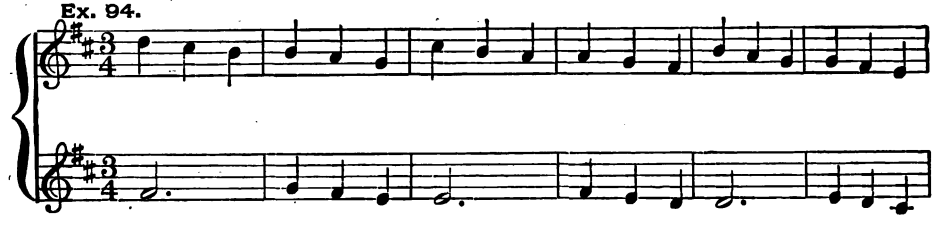


Ex. 93.

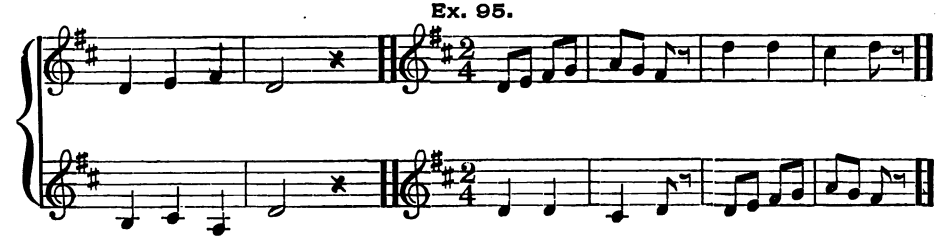
C. H. Rinck.



Ex. 94.



Ex. 95.



No. 3. Song of the Waves.

Ch. Ser. E. Page 9, Ex. 2c.

Music by F. C. Maker.
(English composer.)

1. Bright spir - its are we! Oh! who half so free, As the
2. We flash clear and bright, When sun's glad light, From the
3. We sport with the breeze Of Arc - tic seas, By

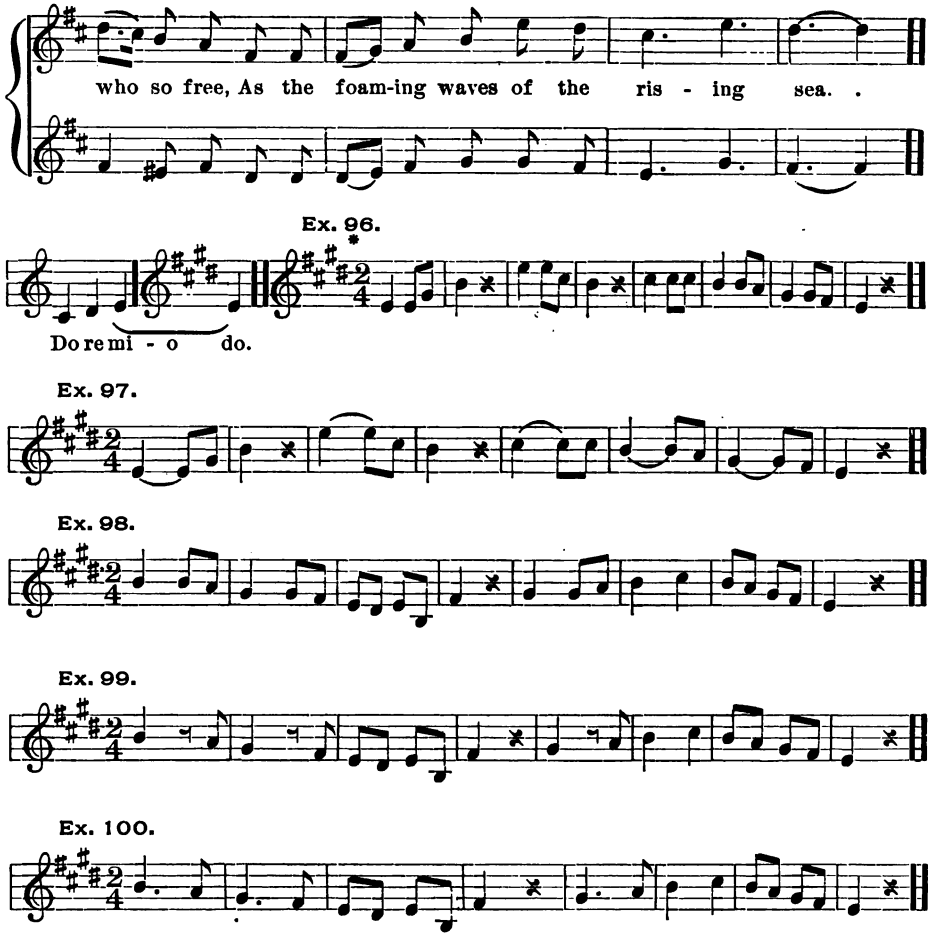
crest - ed waves of the o - cean! How loud - ly we roar On the
ro - sy east ad - van - ces. At night - tide se - rene, In the
des-o - late shores up leap - ing. We mir - ror the blue Of the

rock guard- ed shore, And tum - ble in wild com - mo .- tion!
moon - light sheen, We rev - el in ghost - ly dan - ces.
trop - ic's hue, Round is - lands of cor - al sweep - ing.

O - ho! o - ho! oh, who so free as the foam-ing waves of the rolling sea! O -

⌒ Slur. When one word is to be sung to more than one note the notes are slurred together, thus 

For practice on the chromatics of this song see Ex. 108, page 22 of this book. Let it be remembered that each of these chromatic effects is like Do Si Do.



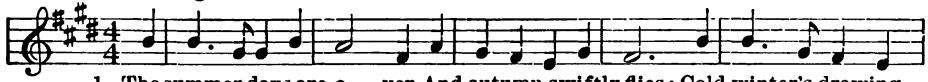
* NOTE. The five exercises following the star should be carefully studied in their relation to each other, as Ex. 97 is a modification of Ex. 96, and 99 and 100 are modifications of 98. See Ch. Ser. E. Page 7, Ex. 2*a*, *b*, *c*.

SIXTEENTH NOTE. DOTTED EIGHTH NOTE. equals or

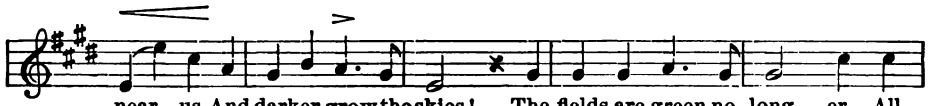
No. 4. Farewell to the Birds.

FRANZ ABT.
(German composer, 1819–1885.)

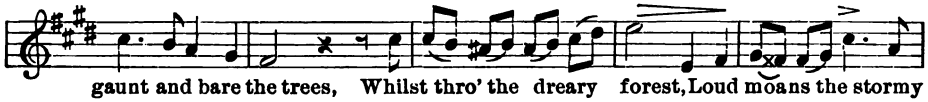
Ch. Ser. E. Page 7.



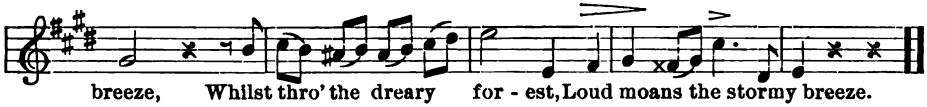
1. The summer days are o - ver, And autumn swiftly flies; Cold winter's drawing
2. The birds that sang so sweetly, Prepare to take their way To climes where golden



near us, And darker grow the skies! The fields are green no long - er, All
sun-shine Now sheds its cheering ray! Fare-well, dear birds that leave us, Bright

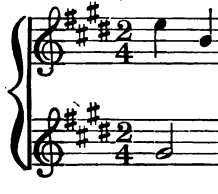


gaunt and bare the trees, Whilst thro' the dreary forest, Loud moans the stormy
hap-py days to you! Come back with spring and give us Your dulcet songs a -

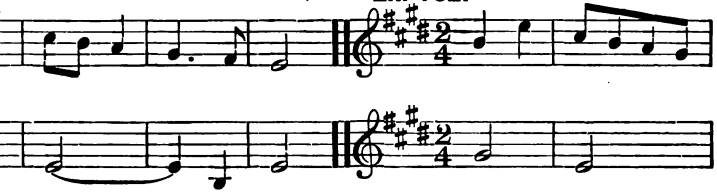


breeze, Whilst thro' the dreary for - est, Loud moans the stormy breeze.
new, Come back with spring and give us Your dul-cet songs a-new.

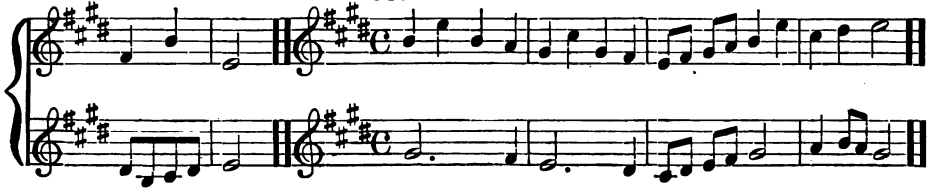
Ex. 101.



Ex. 102.



Ex. 103.



< means increase the tone power. > means decrease the tone power. × DOUBLE SHARP.

No. 5. A Bird is Sweetly Singing.

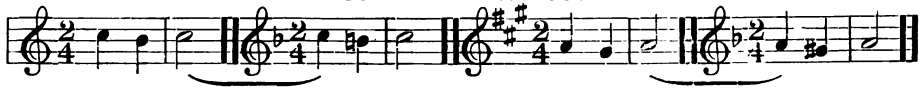
Music by Fr. Von Holstein.
(German composer.)

Ch. Ser. E. Page 5.

1. A bird is sweetly sing - ing With - in the leaf - y wood; I hear the car - ol ring - ing, With Spring's delight im - bued, . With Spring de-light imbued. O come and dwell with me Beneath the greenwood tree, O come and dwell with me.

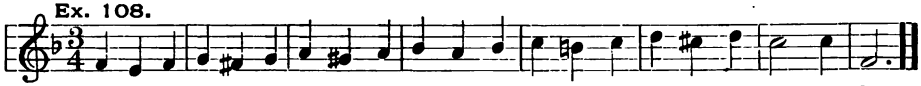
O come and dwell with me, Beneath the greenwood tree; O come and dwell with me.

Ex. 104. Ex. 105. Ex. 106. Ex. 107.



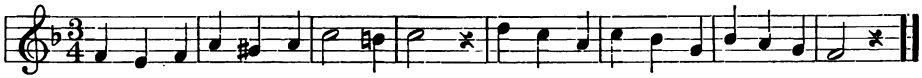
Do si do. Sol fi sol. Do si do. Mi ri mi.

Ex. 108.

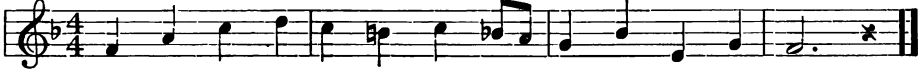


Do si do re di re mi ri mi fa mi fa sol fi sol la ti la sol sol do.

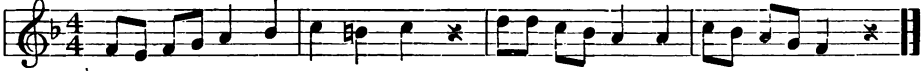
Ex. 109.



Ex. 110.



Ex. 111.

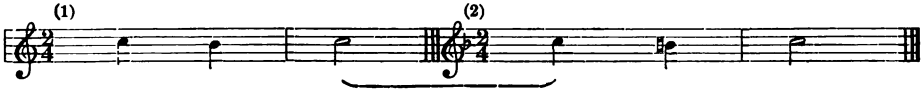


♯ SHARP. ♭ FLAT. ♮ NATURAL.

NOTE. A sharp, flat, or natural placed before a note, as in examples 105, 108, 109, etc., is called an accidental, and the tone indicated is called a chromatic tone.

The natural tones in some exercises have the same effect as the chromatic tones in others:

(1) (2)

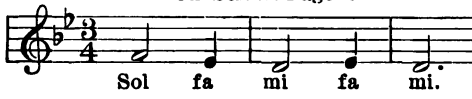


Do si do. Sol fi sol.

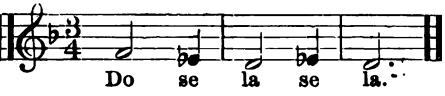
Do si do in No. 1. sounds like sol fi sol in No. 2. As we are familiar with do si do we easily learn sol fi sol by comparison.

By similar comparisons the effect of all the chromatic tones used in this book is shown. The pupils should first become perfectly familiar with the effect as expressed in the first example, by singing it with the given syllables and then with loo. Having done this they sing the second example with *loo*, and finally apply the given syllables, getting thus first the effect to the ear, second the representation to the eye, and finally the name.

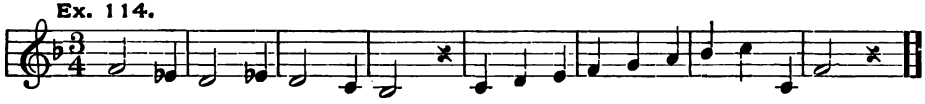
Ex. 112. Ch. Ser. E. Page 6.



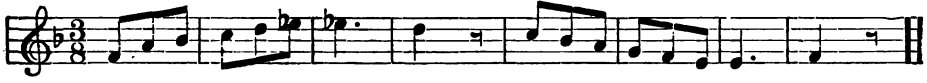
Ex. 113.



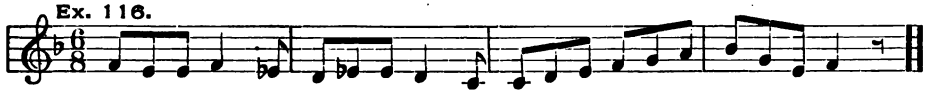
Ex. 114.



Ex. 115.

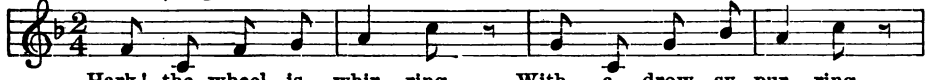


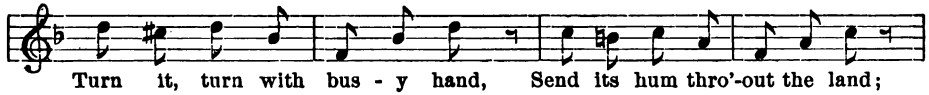
Ex. 116.

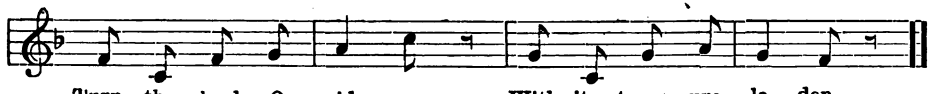


No. 6. A Spinning Song.

See Ex. 108, Page 22.

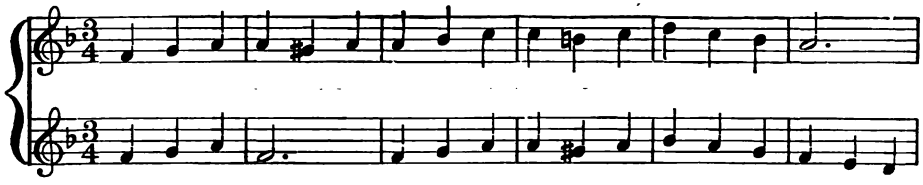




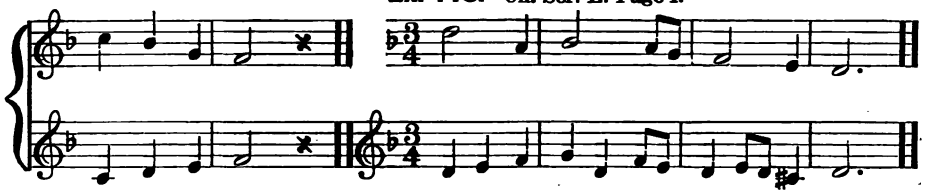


The key signature (see page 8) shows us where Do is.
Do is called the key note.

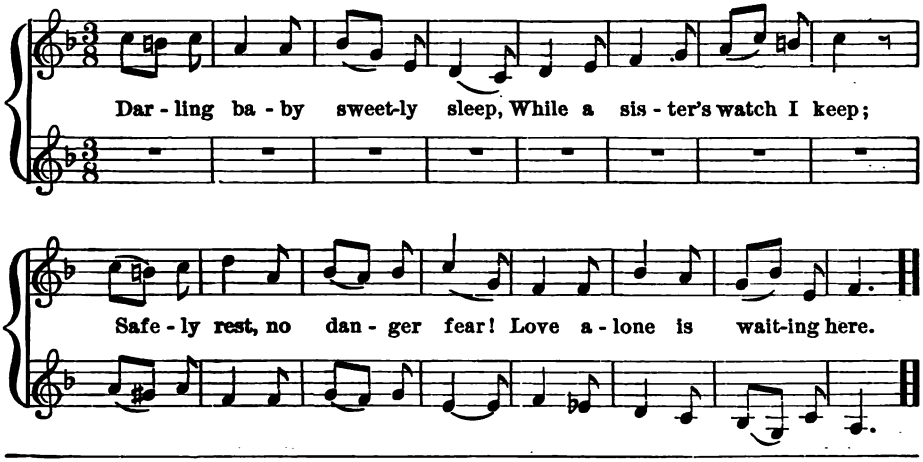
Ex. 117.



Ex. 118. Ch. Ser. E. Page 1.

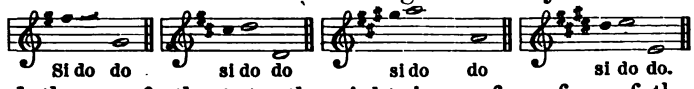


No. 7. Cradle Song.

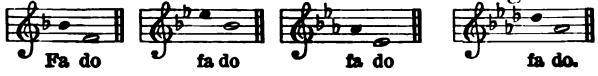


Either sharps or flats may be used for the KEY SIGNATURE.

If sharps are used the one farthest to the right is always on Si or seven of the scale.

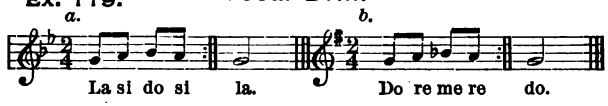


If flats are used the one farthest to the right is on fa or four of the scale.

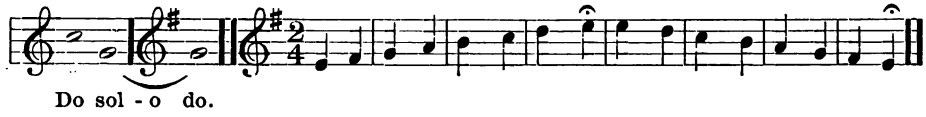


Vocal Drill.

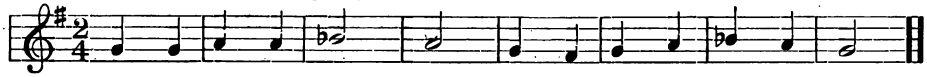
Ex. 119.



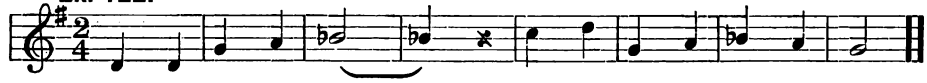
Ex. 120.*



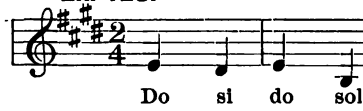
Ex. 121. Ch. Ser. E. Page 10, Ex. 1*a* & *b*.



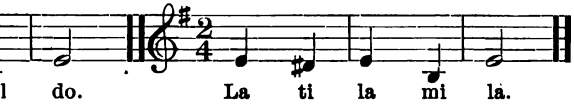
Ex. 122.



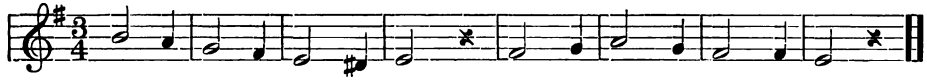
Ex. 123.



Ex. 124.



Ex. 125.



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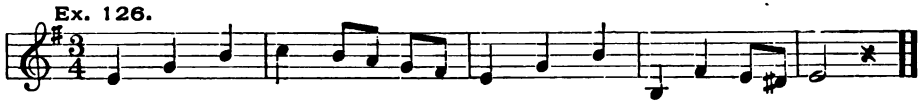
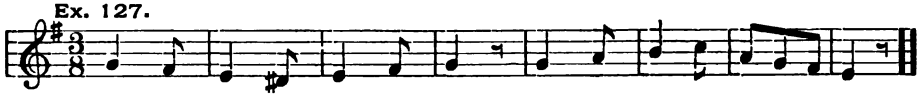
* This scale beginning and ending on la or six is called the MINOR SCALE.

NOTE. The vocal drill is the same in form and purpose as that already explained. (See page 4.) It appears in two notations. The first proceeds from *la* to *do* and is the key to the second which proceeds from *do* to *me* (♭3). These exercises are identical in sound. Let it be remembered that the drill is upon Ex. *b*; the object being, in addition to what has been said on page 4, to familiarize the ear with flat three of the scale. The same application of vowel sounds may be made as before.

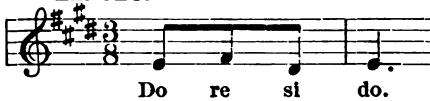
Ex. 126.



Ex. 127.

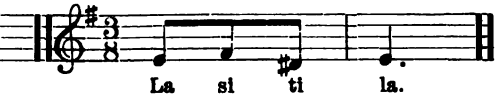


Ex. 128.



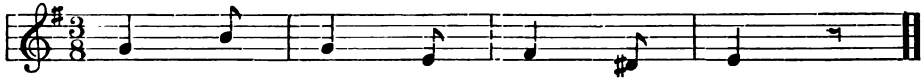
Do re si do.

Ex. 129.

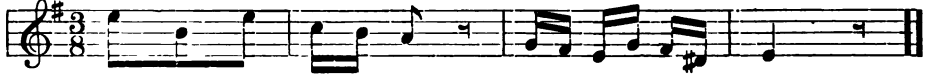


La si ti la.

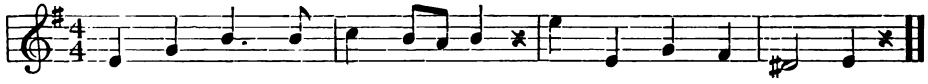
Ex. 130.



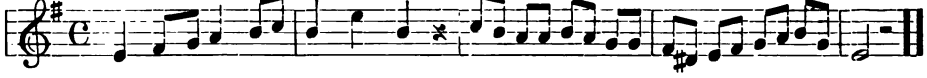
Ex. 131.



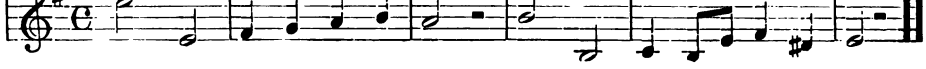
Ex. 132.



Ex. 133.

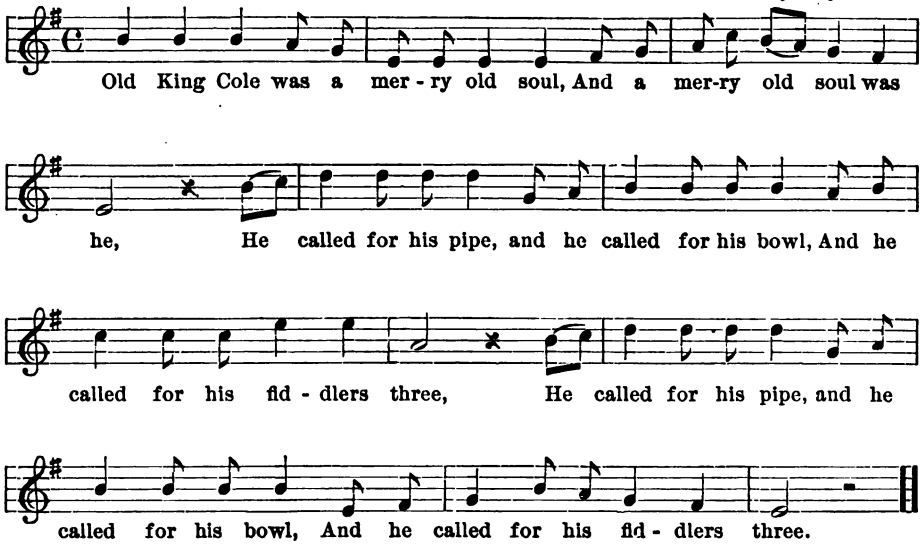


Ex. 134.

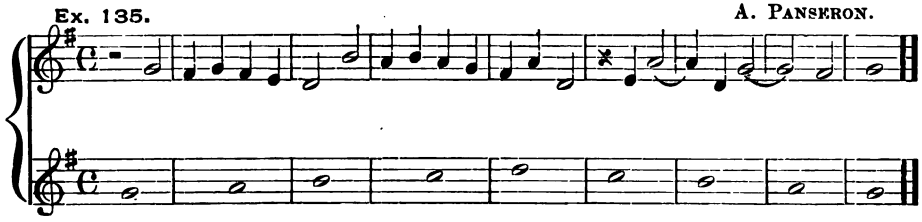


No. 8. Old King Cole.

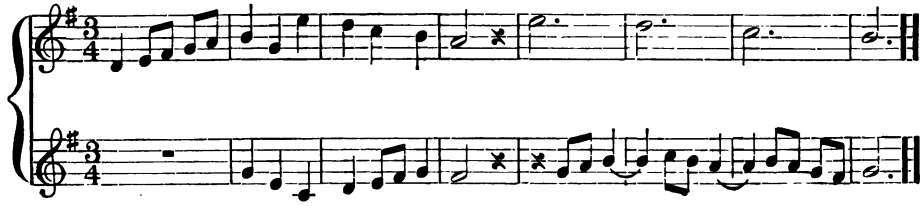
Nursery Rhyme.

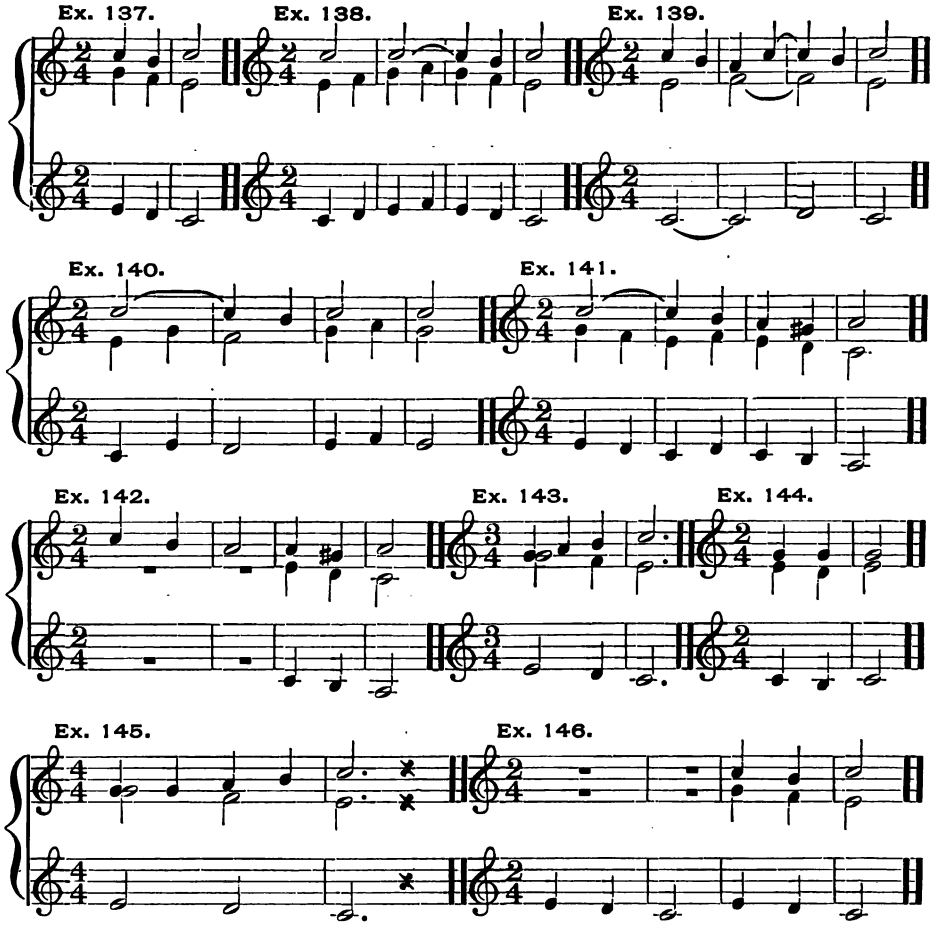


Ex. 135. A. PANSERON.



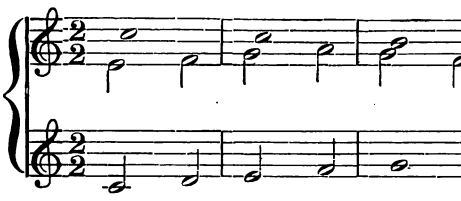
Ex. 136.



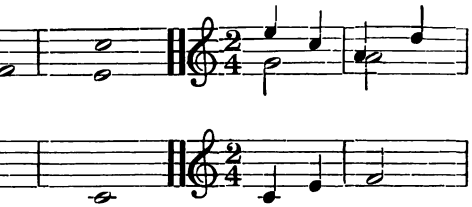


NOTE. Children are sometimes unable to hold their parts in three part music, and the result is very unpleasant. These simple exercises should be practiced until the harmony is perfectly pure. In selecting the voices for the different parts the teacher should be governed at first by the ability of the pupils to hold the lower parts rather than by the quality of the voice. Place the poor readers in the upper part, the best in the middle, and the good in the lowest. As soon as the children become accustomed to part singing, parts may be assigned with reference to the quality of the voice.

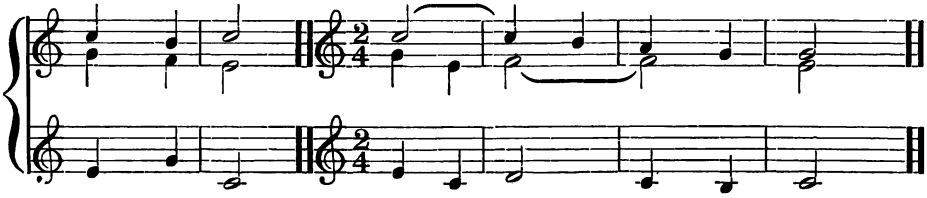
Ex. 147.



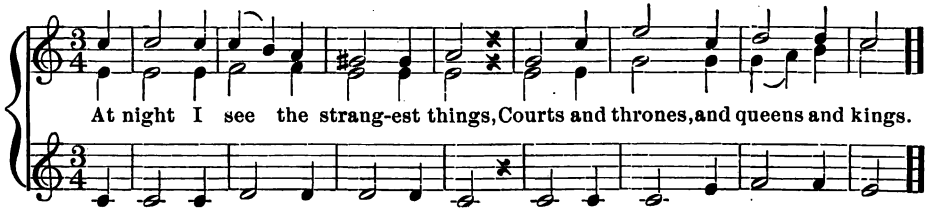
Ex. 148.



Ex. 149.



No. 9. By Night.

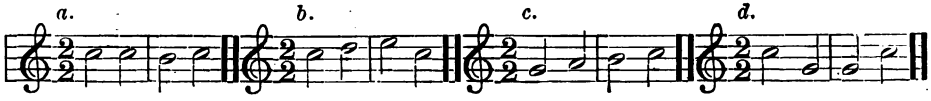


Dictation.

The new element in the Dictation Exercises which follow is that of Meter. The pupil is required to write the clef (𝄞), the meter signature ($\frac{2}{2}$), to divide the Exercises by bars (|) into measures (𝄀); and to place the double bar (𝄁) at the end. To impress this meter upon the ear some simple exercises should be sung. Give the place for Do 𝄞 and sing or play the following very slowly and with pronounced accent on the first beat, the pupils writing tone for tone.

Exercises.

a. *b.* *c.* *d.*

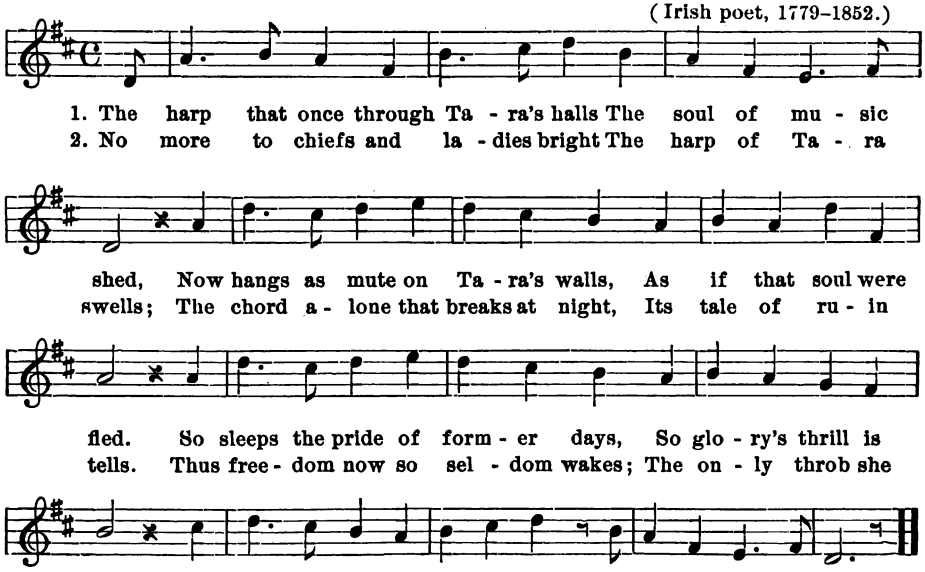


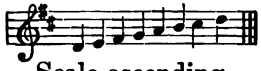
Vocal Drill.

This exercise will serve to teach the pupils to sing four tones to a beat. Sing the exercise slowly, by rote, *without any beating whatever*. Then sing in like manner with an accent upon the first and fifth tones; this accent will immediately establish the groups of four; then sing again and beat with the accent; then the *tempo* may be increased gradually. Variations of this meter should be practiced from the chart.

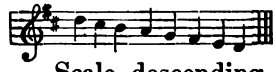
No. 10. The Harp that once through Tara's Halls.

THOMAS MOORE.
(Irish poet, 1779–1852.)



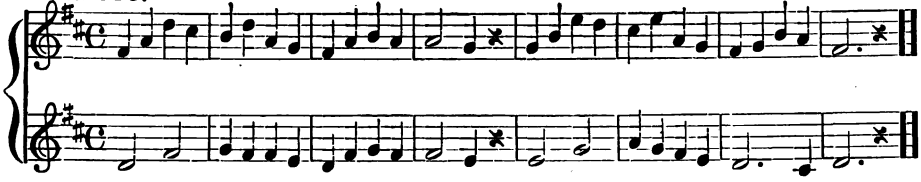


Scale ascending.

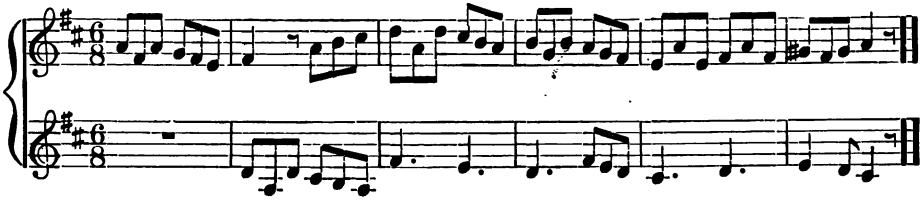


Scale descending.

Ex. 150.



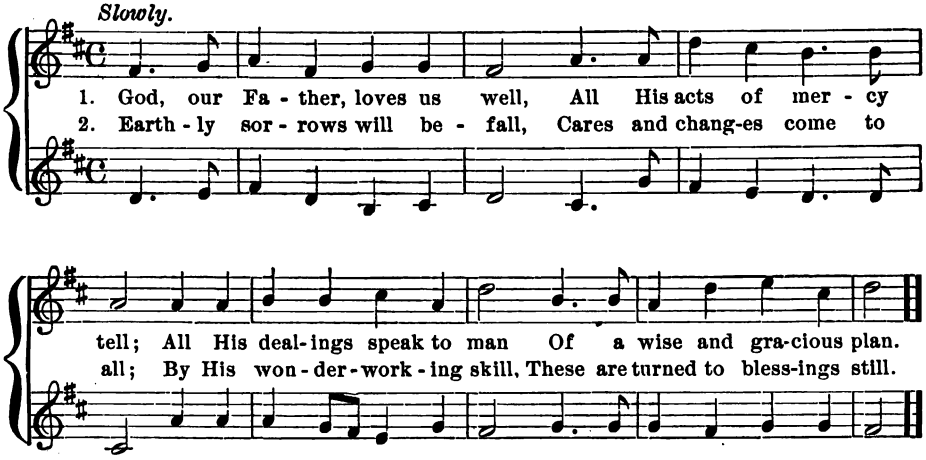
Ex. 151.



No. 11. God, our Father, loves us well.

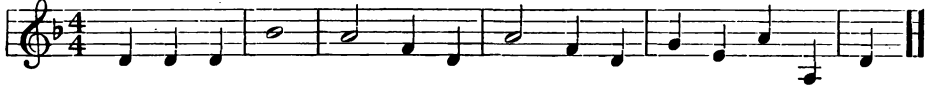
English words by A. J. Foxwell. Music by Franz Mair.

Slowly.

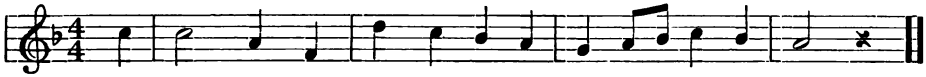


Each line and space of the staff is called a degree.
The scale occupies eight staff degrees.

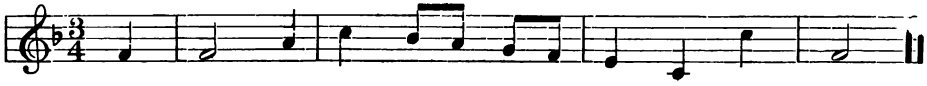
Ex. 152. FENAROLI.



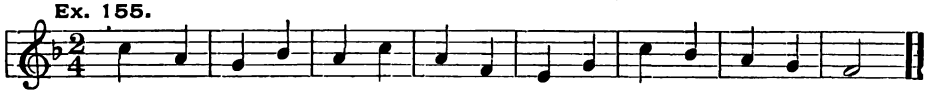
Ex. 153. W. A. MOZART.



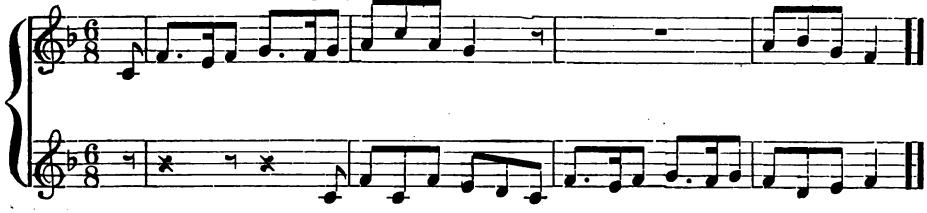
Ex. 154.



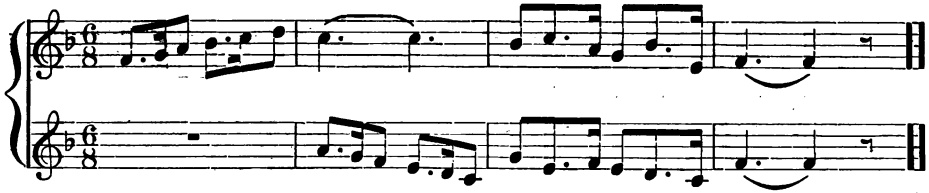
Ex. 155.



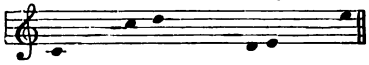
Ex. 156. Ch. Ser. E. Page 6, Ex. 2c.



Ex. 157.



Any two notes eight staff degrees apart are said to form an octave.



OCTAVES. From "octavo," meaning an eighth.

No. 12. Where the Blue Hills Rise.

Melody by F. Mair.
(German.)

1. Where the blue hills rise; 'Neath the sun - ny skies, Where the lakes un - ruf - fled lie a - sleep, There in calm re - pose From our cares and woes, Wea - ry souls their sweet con - tent may keep.

2. Could I choose my lot In that pleas - ant spot, From the cit - y I would turn and flee: There I'd pass my days Sing - ing mer - ry lays, Gip - sy like I'd roam at will and free.

Ex. 158.

Ex. 159. Ch. Ser. E. Page 1, Ex. 3*a* & *b*, and Ex. 4.

When we sing the ascending scale (see page 30) we think of each tone as higher than the one before it, and when we sing the descending scale we think of each tone as lower than the one before it. This difference in tones, which we describe by the words high and low, we call pitch.

We say the tones at the top of the scale have a higher pitch than those at the bottom.

No. 13. Morning Prayer.

Melody by CARL REINECKE (arr.).
(German composer, 1827 —.)

Slowly.

p

1. Great God in Heaven, Who by my bed Thy faith - ful watch did
2. I thank Thee, Lord and Fa - ther mild, And all Thine an - gels

keep; And night's best bless-ings o'er me shed Sweet rest, and balm - y sleep;
too, And pray Thee still to help Thy child Thy ho - ly will to do.

Ex. 160.

Ex. 161. G. F. HANDEL.

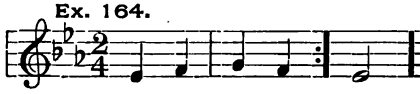
Ex. 162. WEBER (Euryanthe.)

Ex. 163. Welsh Air.

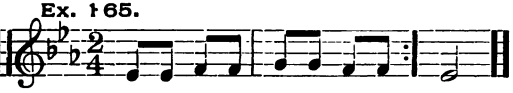
Each staff degree represents a certain pitch, and sharps, flats, and naturals are placed upon the staff degrees to vary the pitch which they represent.

Exercises 164 to 169 are intended to show how apparently difficult rhythms are in reality but natural developments of what has already been learned. Ex. 168 leads up to Ex. 169. It is only necessary to sing the whole of exercise 168 with one beat to each measure to get the effect of Ex. 169. The finger *must* be held down while all the notes to one beat are sung.

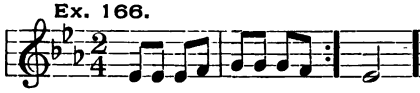
Ex. 164.



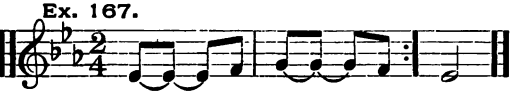
Ex. 165.



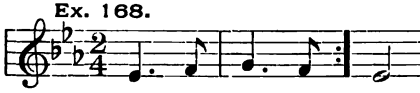
Ex. 166.



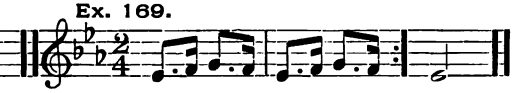
Ex. 167.



Ex. 168.

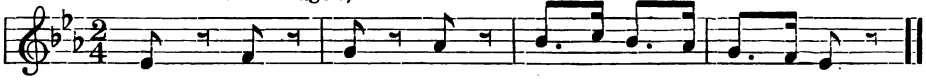


Ex. 169.

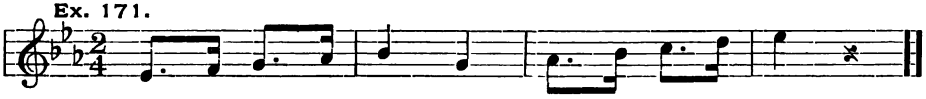


*Note. The eighth rest used in these exercises simply shortens the note. The same effect is expressed by placing dots under the notes. Thus ♩ ♩ ♩ and ♪ 𝄾 ♪ 𝄾 ♪ 𝄾 are similar in effect. The attention should be concentrated on the notes, always, not on the rests. In these cases a note is to be sung to each beat. The rest indicates that it is a short note, and no more. Sing the measure just as though the notes were written (♩ ♩ ♩) and the effect is secured.

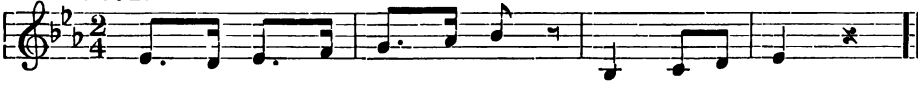
Ex. 170. Ch. Ser. E. Page 7, all.



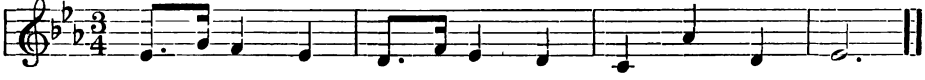
Ex. 171.



Ex. 172.



Ex. 173.



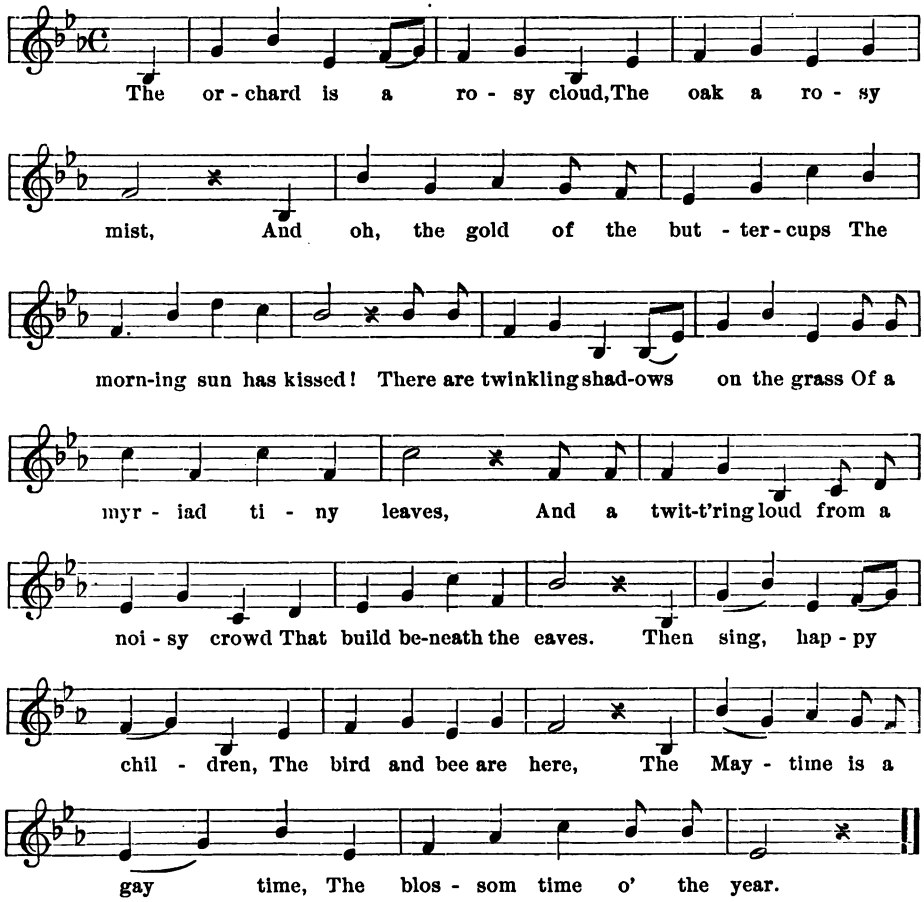
Ex. 174.

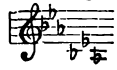
Hasse.

No. 14. A May Song.

Words by ANNA M. PRATT.
(From "St. Nicholas.")

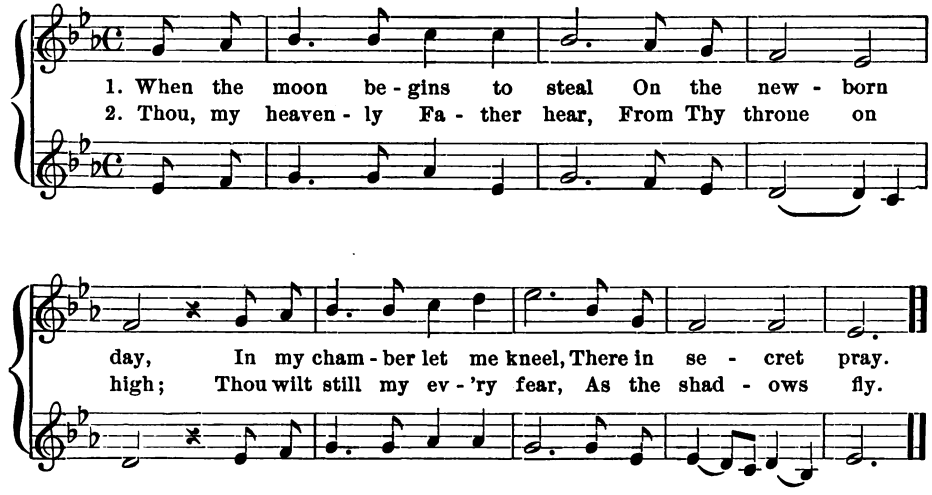
Music contributed.



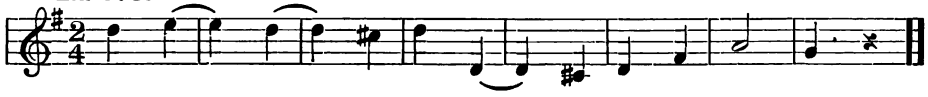
A sharp or flat placed on any staff degree affects not only the pitch of that staff degree but also the pitch of the octaves of that staff degree. Therefore  really means  and  means 

No. 15. Morning Song.

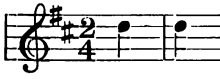
Words Adapted.



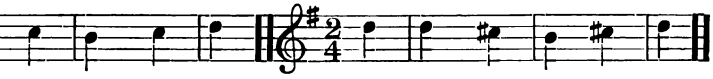
Ex. 175.



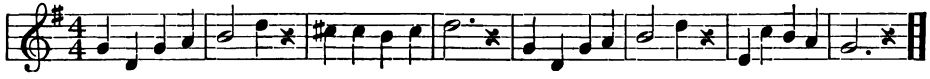
Ex. 176.



Ex. 177.

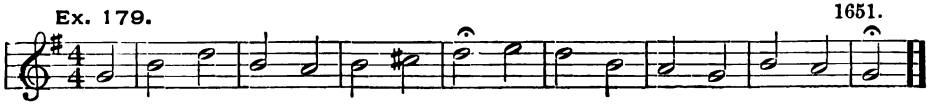


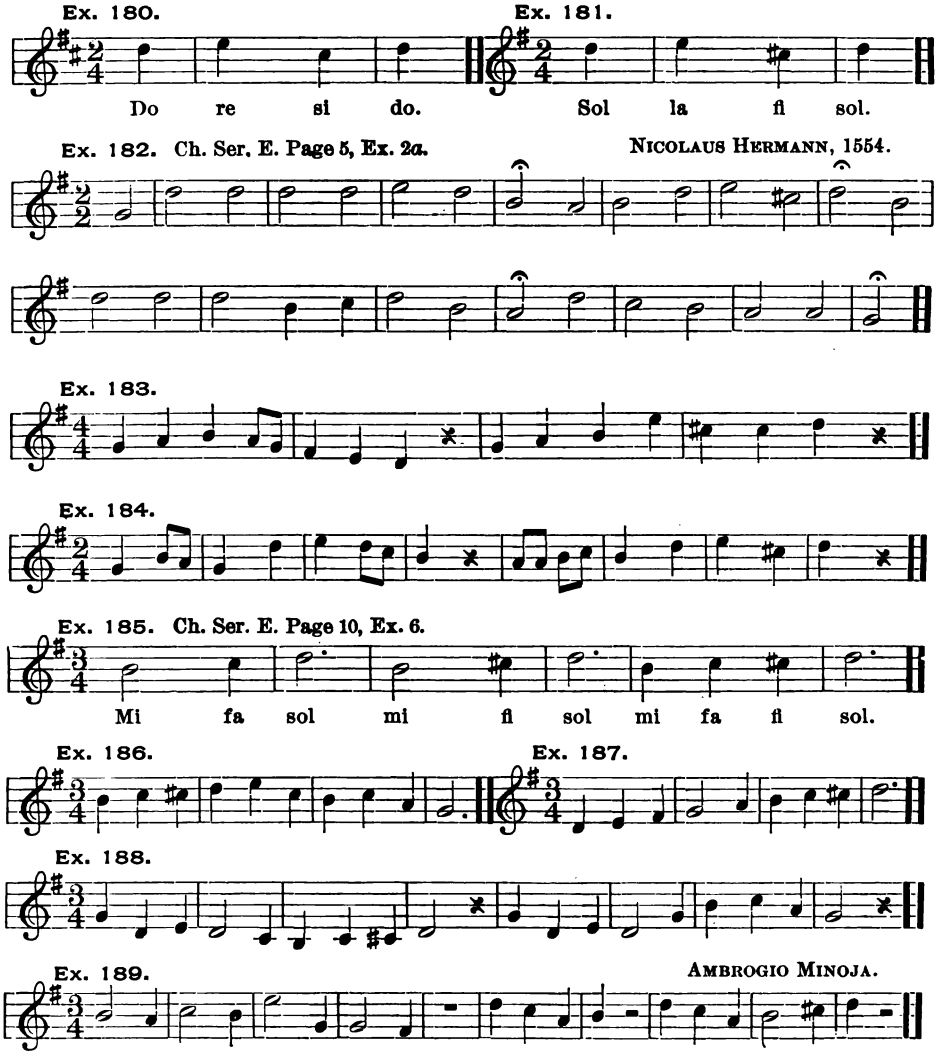
Ex. 178. Ch. Ser. E. Page 5, Ex. 2*d*.



Ex. 179.

1651.





The key signature not only shows us where *do* is, but assigns the pitch to the staff degrees on which the signature is placed.

No. 16. Lux ecce surgit aurea.

LYRA CATHOLICA.

1. Now with the ris-ing, gold-en dawn, Let us, the chil-dren of the day,
2. O may the morn so pure, so clear, Its own sweet calm in us in-stil, A

Cast off the dark-ness which so long Has led our guilt-y souls a-stray.
guile-less mind, a heart sin-cere, Simplic-i-ty of word and will.

No. 17. Hymn of Nature.

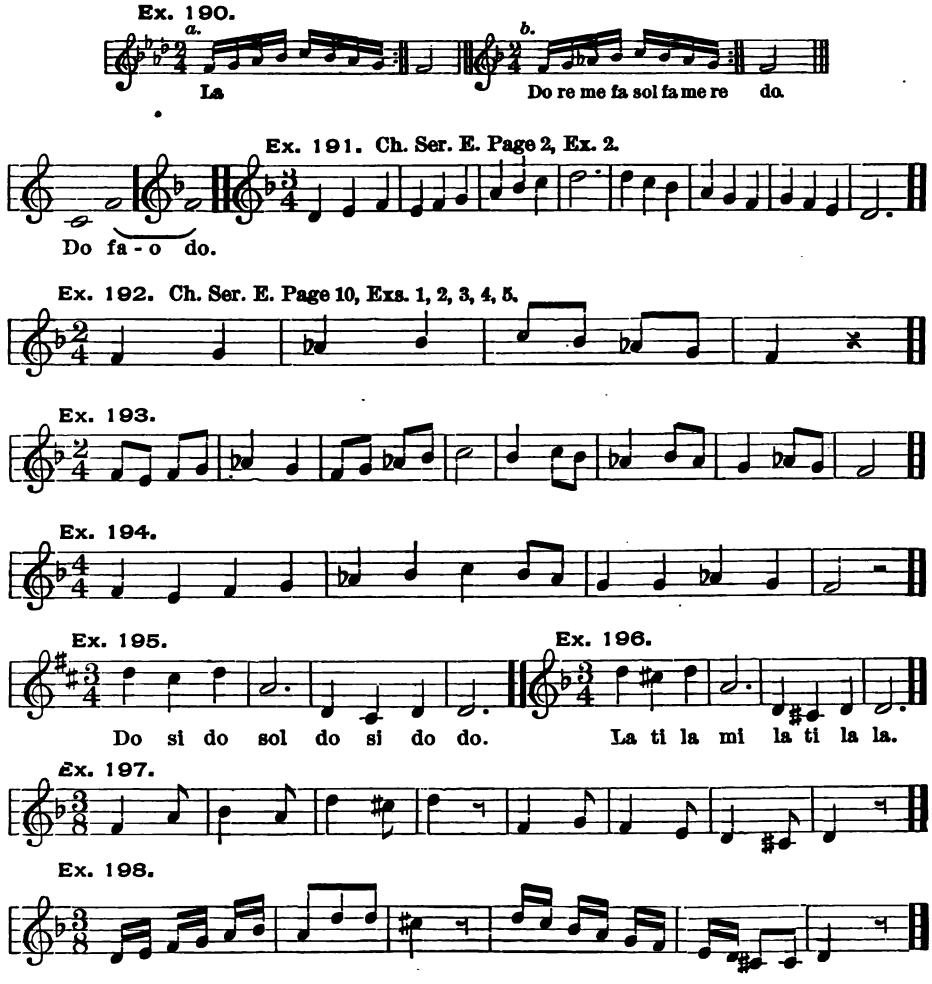
Words by JOHN AUSTIN, 1668.

1. Hark! my soul, how ev-'ry thing Strives to serve our bounteous King;
2. Wake, for shame, my slug-gish heart, Wake, and glad-ly sing thy part;

Each a dou-ble trib-ute pays, Sings its part and then o-beys.
Learn of birds, and springs, and flow'rs, How to use thy no-bler powers.

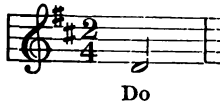
The staff degrees are lettered as well as numbered, to enable us to indicate them readily. A sign, the clef 𝄞 is used to remind us of the letters. There are several clefs in use, but the one we have already seen is called the G clef, because it is a modified form of a Gothic letter g.

Vocal Drill.



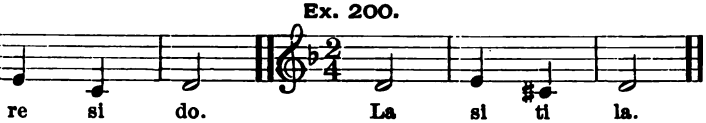
A and *b* of the vocal drill look different but sound alike. Practice them till one is as familiar as the other; and flat three (♭3) becomes one of the tones that is perfectly known.

Ex. 199.



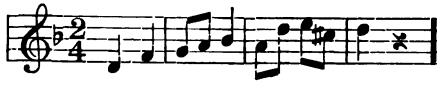
Do re si do.

Ex. 200.

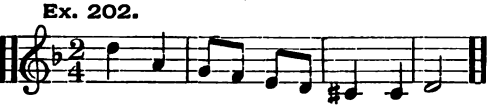


La si ti la.

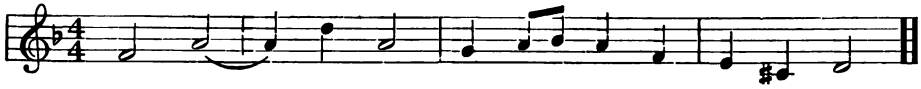
Ex. 201.



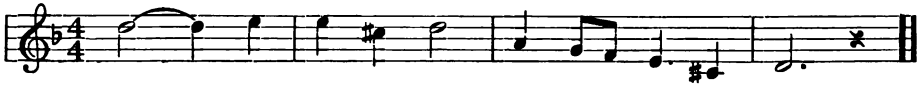
Ex. 202.



Ex. 203.

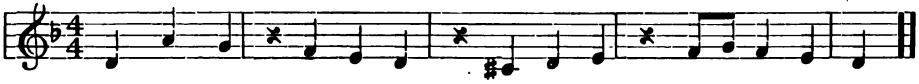


Ex. 204.

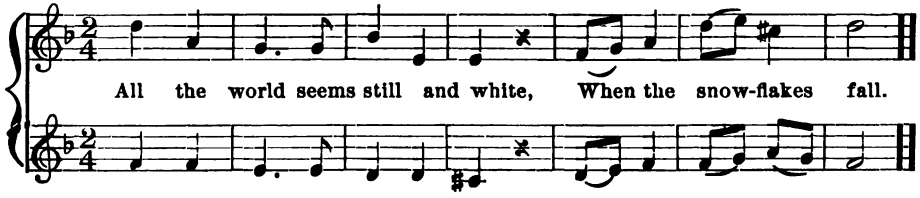


Ex. 205.

J. S. Bach.

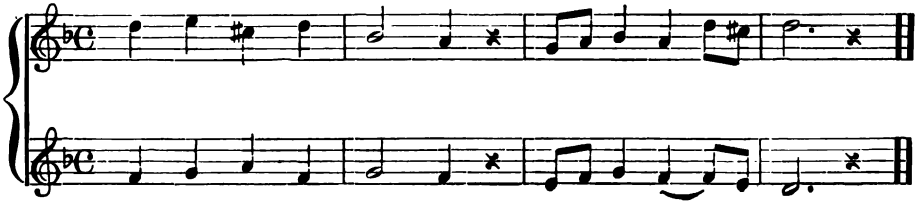


Ex. 206.

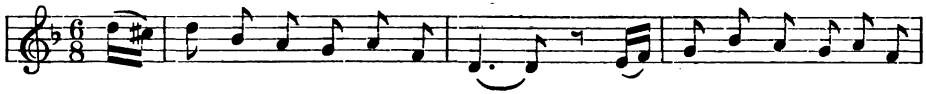


All the world seems still and white, When the snow-flakes fall.

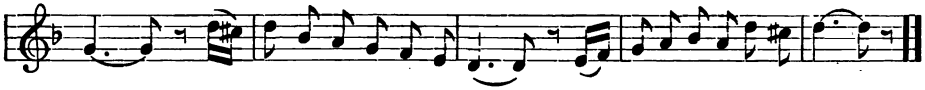
Ex. 207.



No. 18. Farewell.

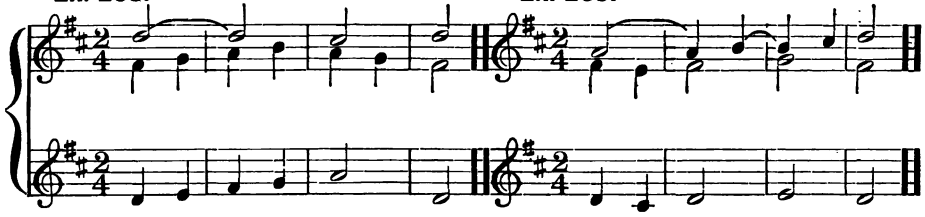


To you, my poor sheep, I re - sign My col - lie, my crook, and my



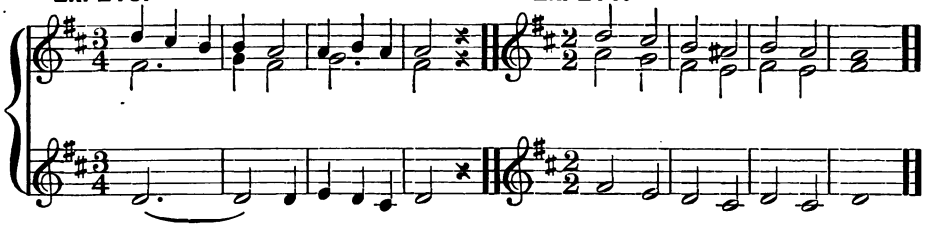
horn; To leave you, indeed, I re - pine, But I must away with the morn.

Ex. 208.



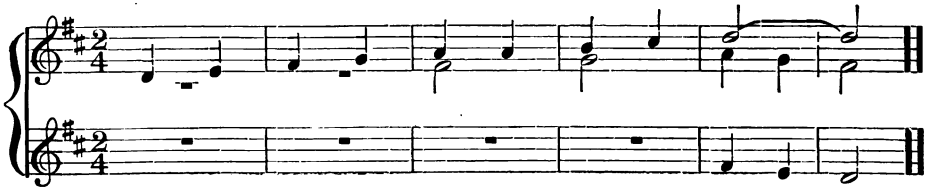
Ex. 209.

Ex. 210.

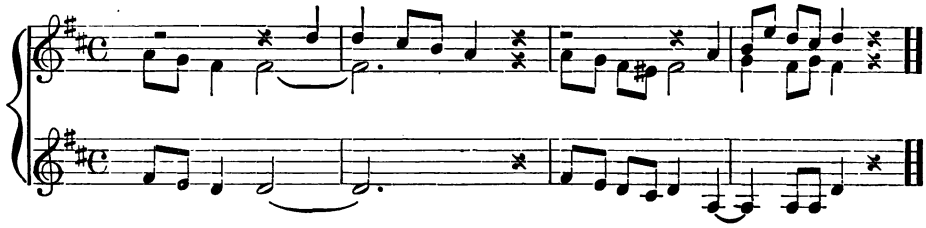


Ex. 211.

Ex. 212.

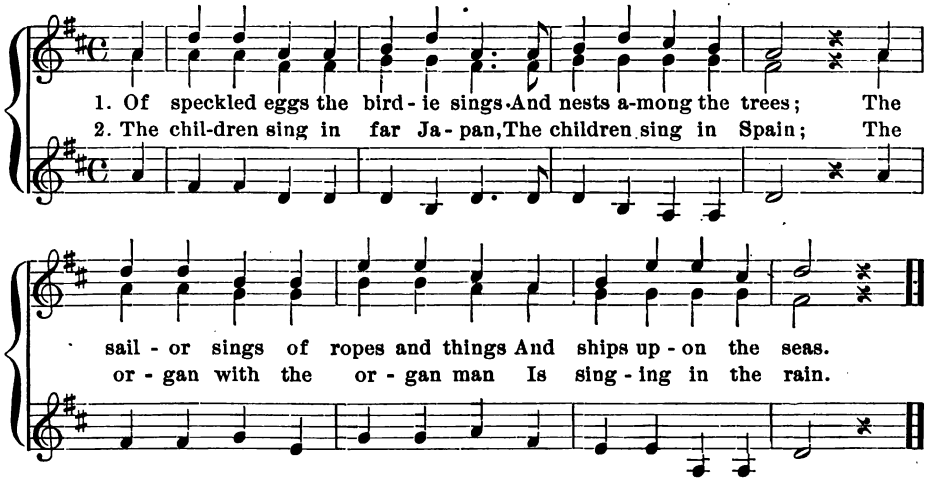


Ex. 213.



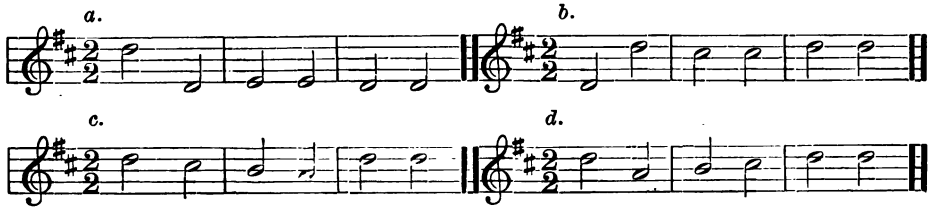
No. 19. Singing.

Words by R. L. Stevenson.
(Scottish author, 1850–1894.)



Dictation.

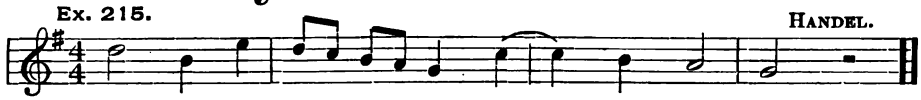
Note. The teacher will say that the key signature (D) has two sharps, on the fifth line and third space, thus: . She will also review the explanation of the metric signature $\frac{2}{2}$.



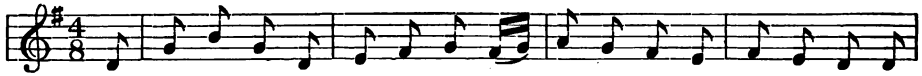
Vocal Drill.

Ex. 214.

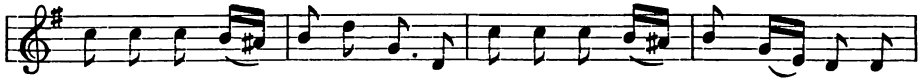
Ex. 215.



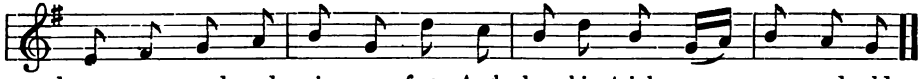
No. 20. A Winter Song.



Oh, Win - ter is a stur - dy one! He takes de-light in wind and cold. He

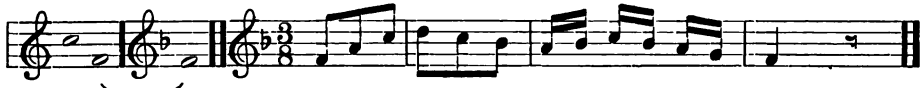


loves some rough and nois - y fun, And plays his tricks on young and old, He



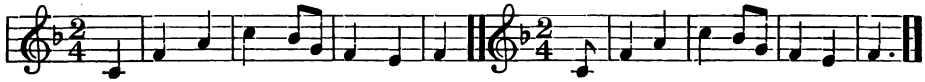
loves some rough and nois - y fun, And plays his tricks on young and old.

Ex. 216.



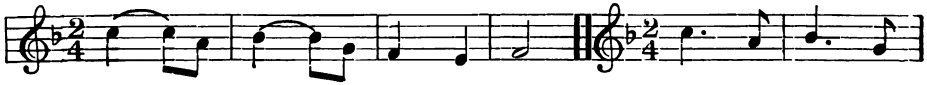
Do fa do.

Ex. 217.



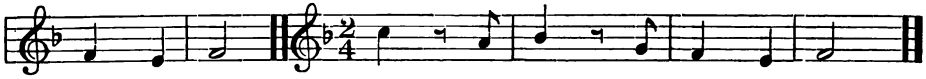
Ex. 218.

Ex. 219.*



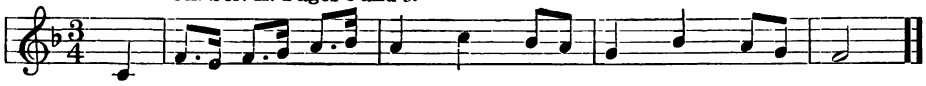
Ex. 220.

Ex. 221.

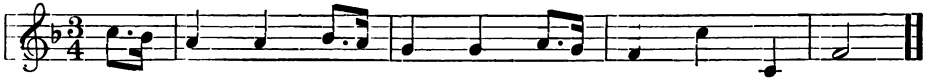


NOTE. The three exercises following the star, Ex. 219, are to show how rhythms develop. The rest in Ex. 221 simply takes the place of the dot.

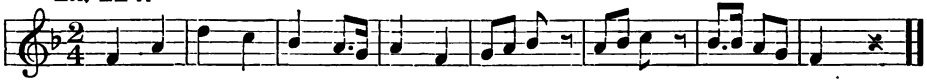
Ex. 222. Ch. Ser. E. Pages 8 and 9.



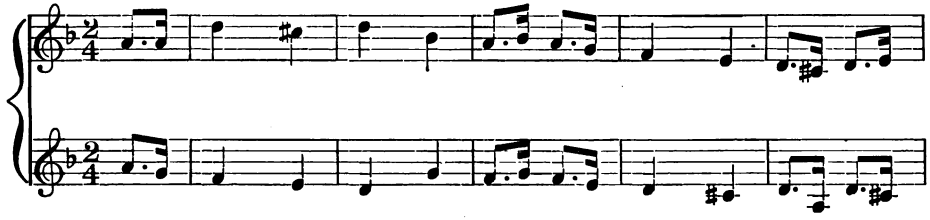
Ex. 223.



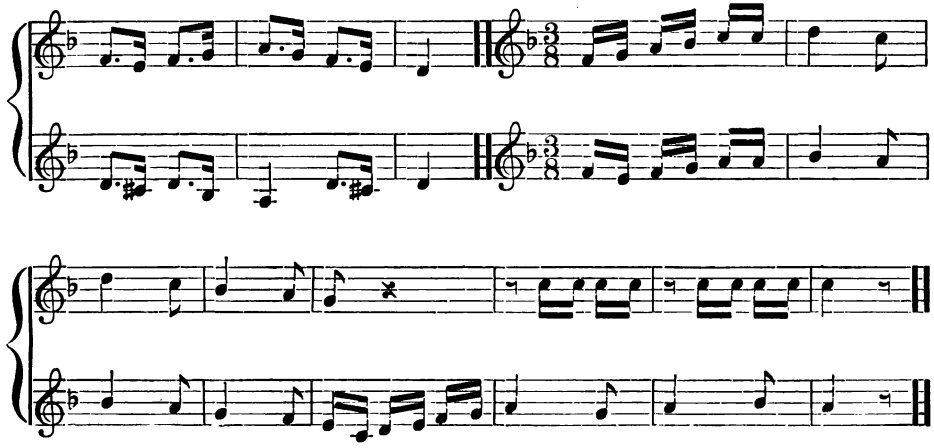
Ex. 224.



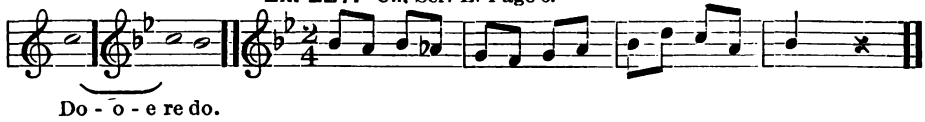
Ex. 225.



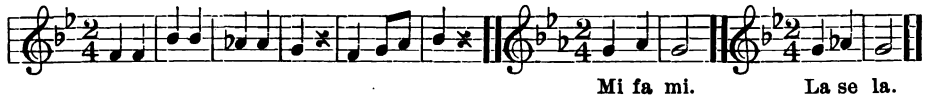
Ex. 226.



Ex. 227. Ch. Ser. E. Page 6.



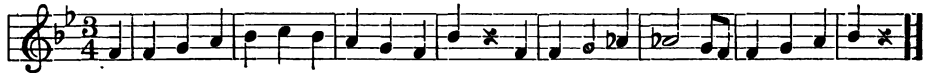
Ex. 228.



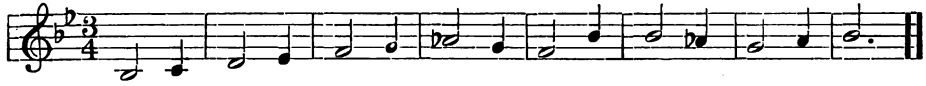
Ex. 229.

Ex. 230.

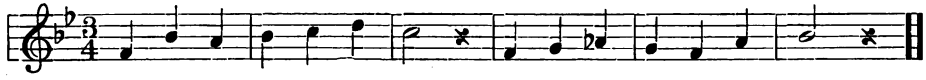
Ex. 231.



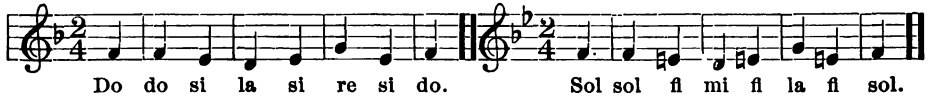
Ex. 232.



Ex. 233.

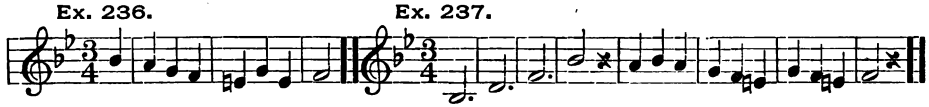


Ex. 234.



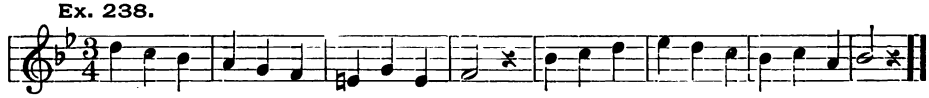
Ex. 235.

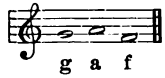
Ex. 236.



Ex. 237.

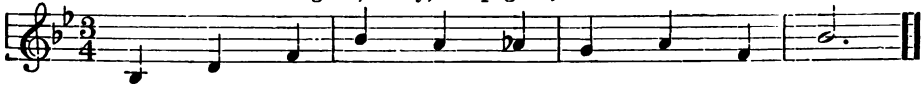
Ex. 238.



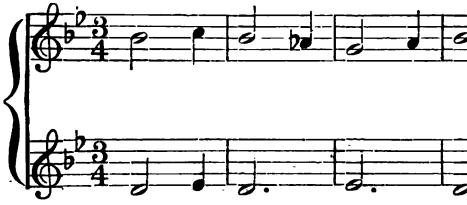


The staff degree on which the G Clef turns is always lettered G. The next degree above is lettered a, the next above that b, and so on; while the next below g is f, the next below that is e, and so on.

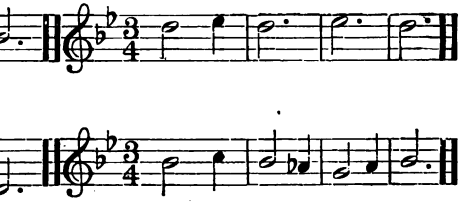
Ex. 239. Ch. Ser. E. Page 11, Ex. 2*f*, and page 10, Ex. 6.



Ex. 240.



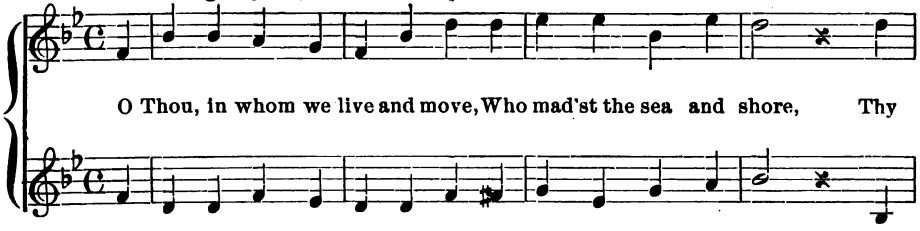
Ex. 241.

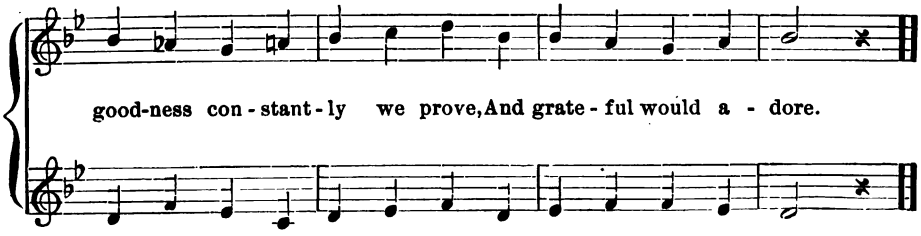


No. 21. A Prayer.

Words by ROBERT BURNS.
(Scottish poet, 1759–1796.)

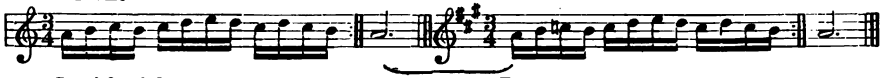
Ch. Ser. E. Page 11, Ex. 1*b*.



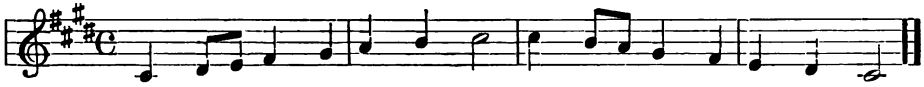


Vocal Drill.

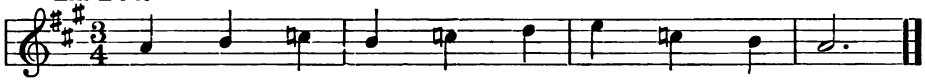
Ex. 242.



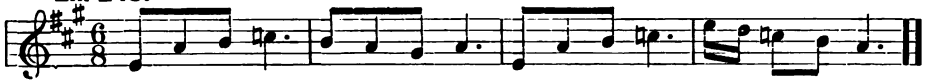
Ex. 243. Ch. Ser. E. Page 1.



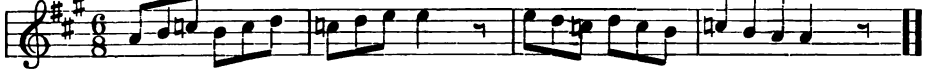
Ex. 244.



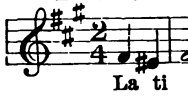
Ex. 245.



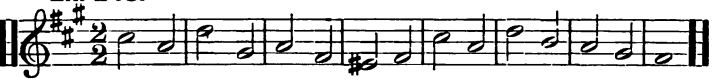
Ex. 246.



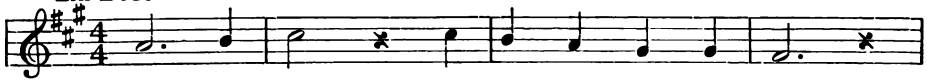
Ex. 247.

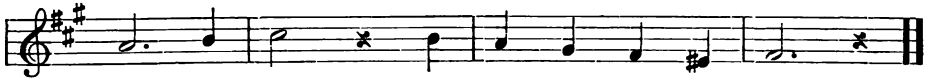


Ex. 248.



Ex. 249.





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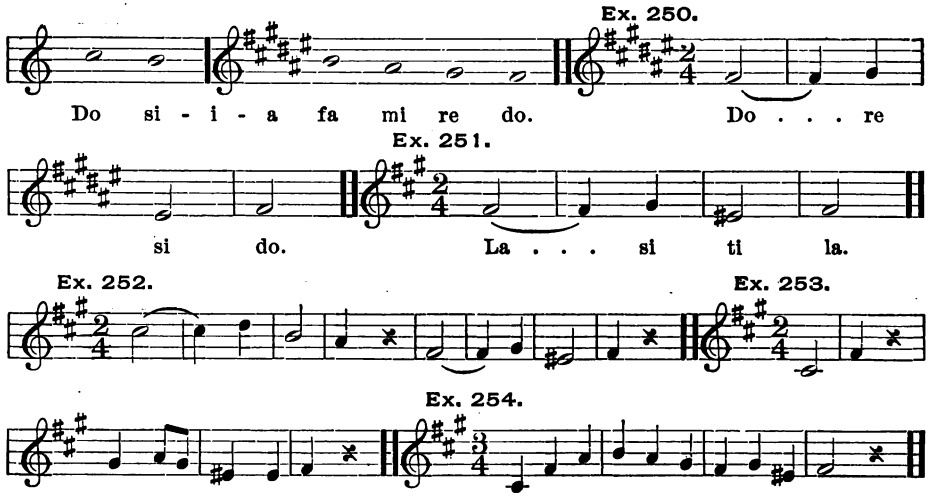
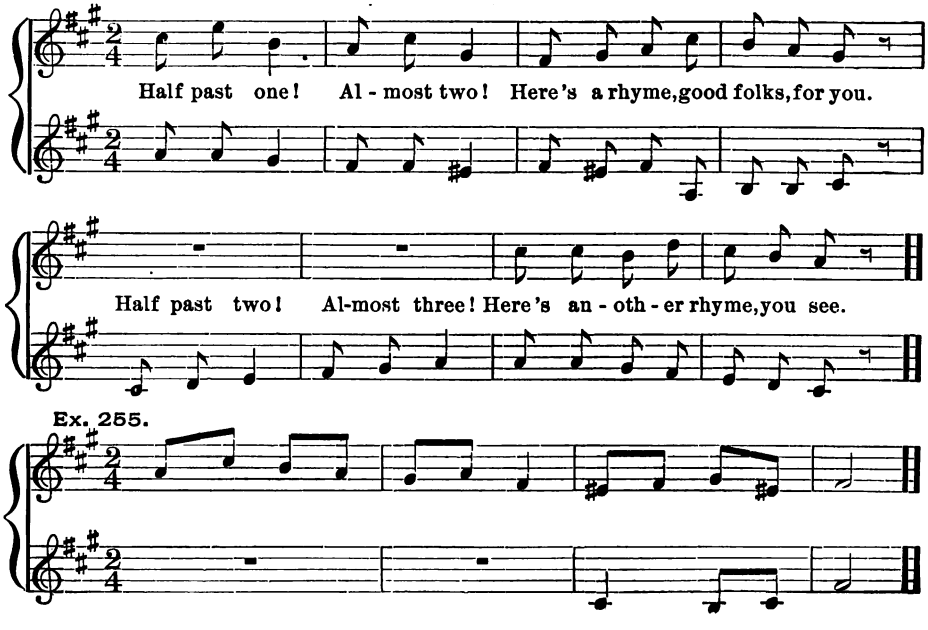
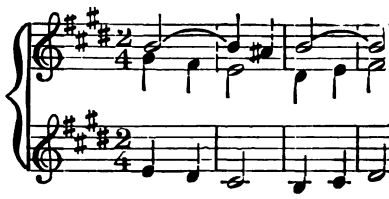
* The staff degree on which mi comes is affected by a sharp (♯) in the key signature. The natural (♮) removes the effect of the sharp, causing mi to become me, or flat three (♭3.)



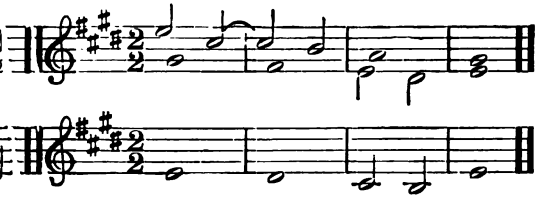
No. 22. The Watchman.



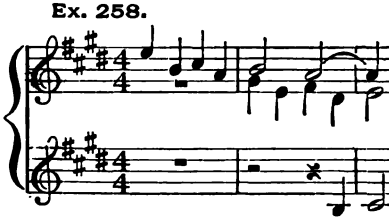
Ex. 256.



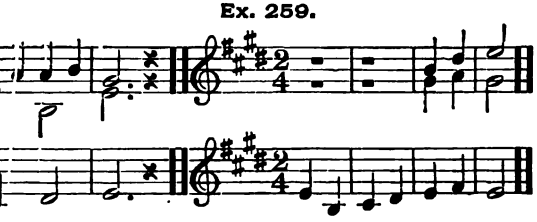
Ex. 257.



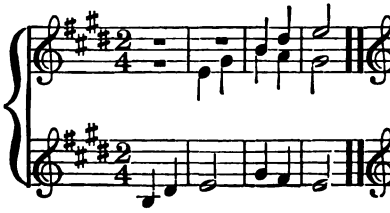
Ex. 258.



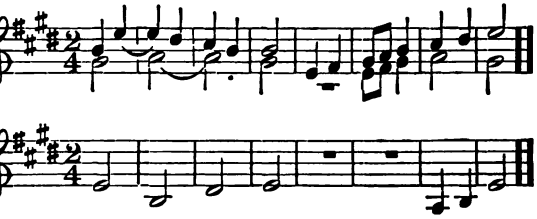
Ex. 259.



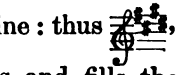
Ex. 260.



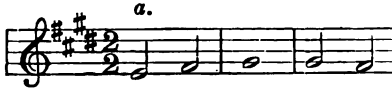
Ex. 261.



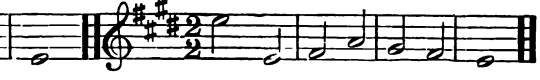
Dictation.

The teacher will say that the key signature (E) has four sharps, on the fifth line, third space, space above the staff, and fourth line: thus  , and call attention to the whole note which takes two beats and fills the measure.

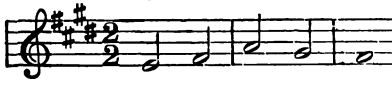
a.



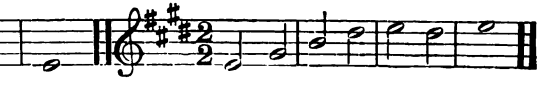
b.



c.



d.



No. 23. Building.

Words by HENRY W. LONGFELLOW.
(American poet, 1807–1882.)

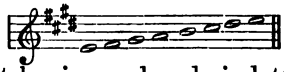
1. In the el - der days of Art, Builders wrought with greatest care
2. Let us do our work as well, Both the un - seen and the seen,

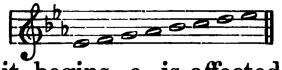
Each mi - nute and un - seen part; For the Gods see ev - 'ry-where.
Make the house where God may dwell, Beau - ti - ful, en - tire, and clean.

No. 24. A Child's Hymn.

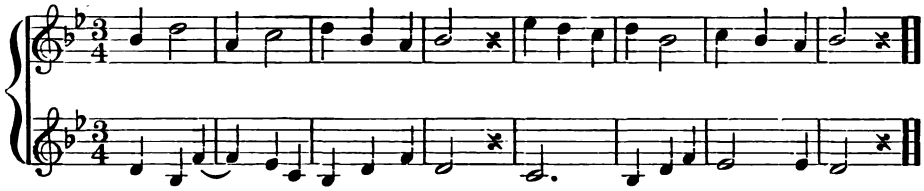
Words adapted from MARY HOWITT.
(English authoress, 1798–1888.)

We are poor and low - ly born, With the poor we bide; La - bor is our her - i - tage, Care and want be - side. We are ig - no - rant and young. Sim-ple chil-dren all, Gift - ed with but humble powers, And of learning small.

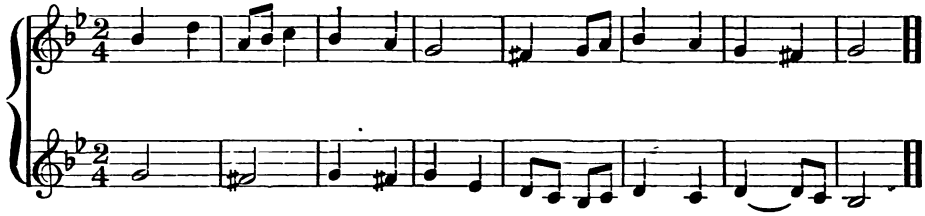
Scales are named from the staff degree on which they begin and end. This scale  is the scale of E, because the staff degree on which it begins and ends is lettered E.

This scale  is named E flat, because the staff degree on which it begins, e, is affected by a flat in the key signature.

Ex. 262.

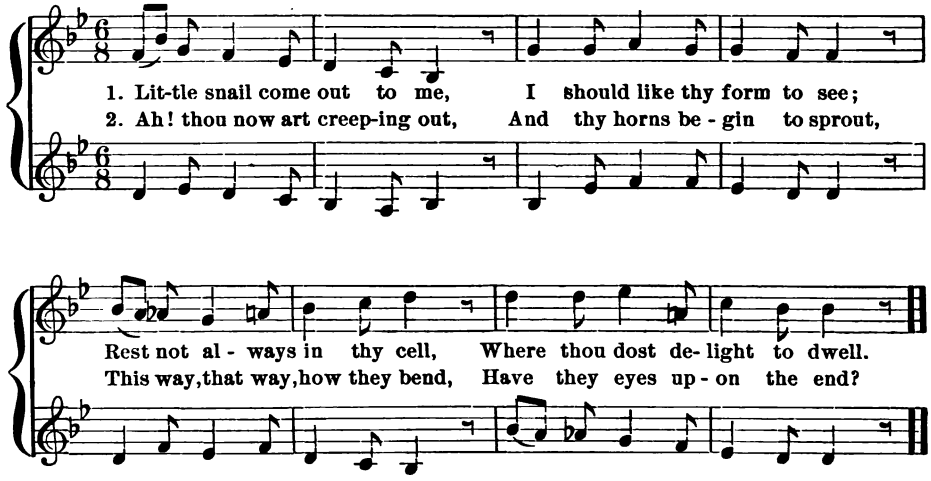


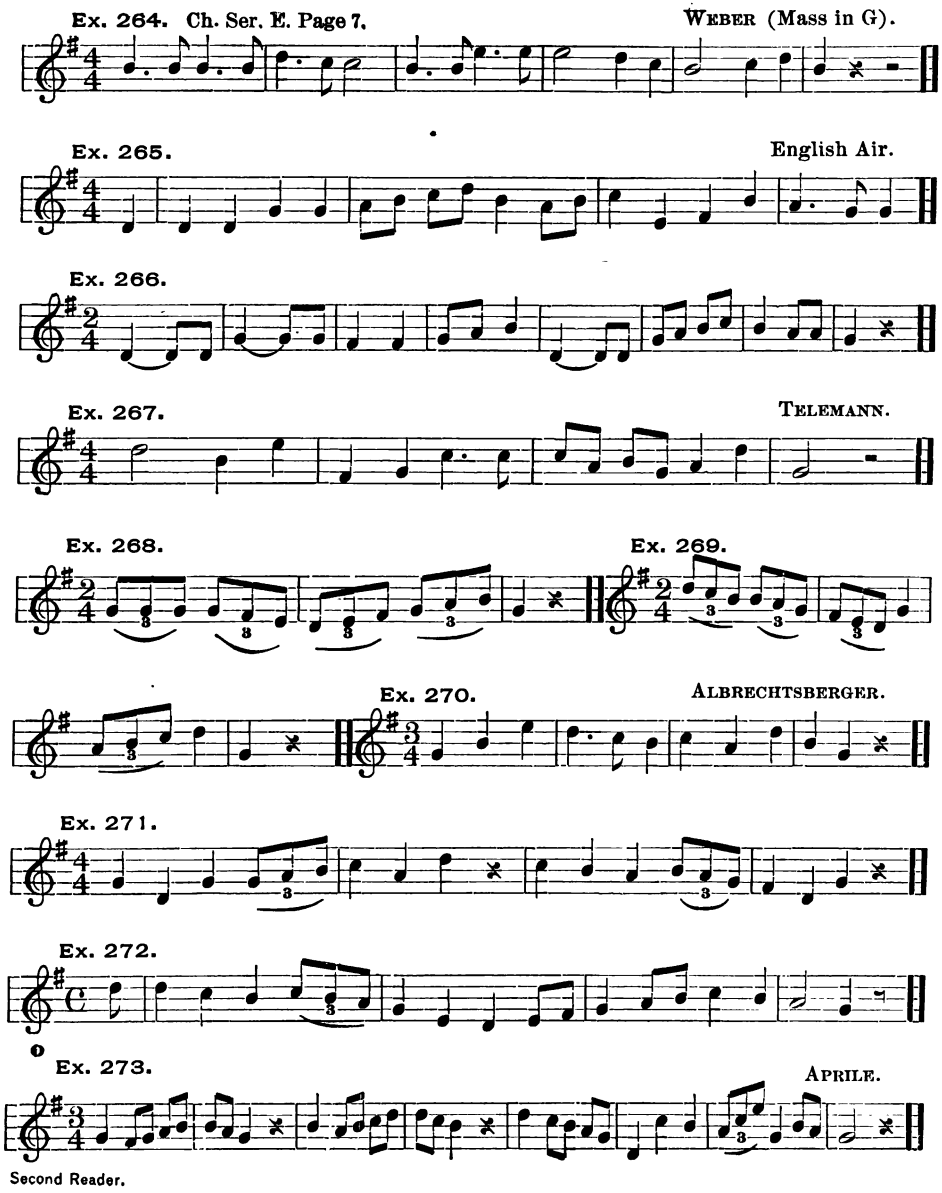
Ex. 263.



No. 25. Little Snail.

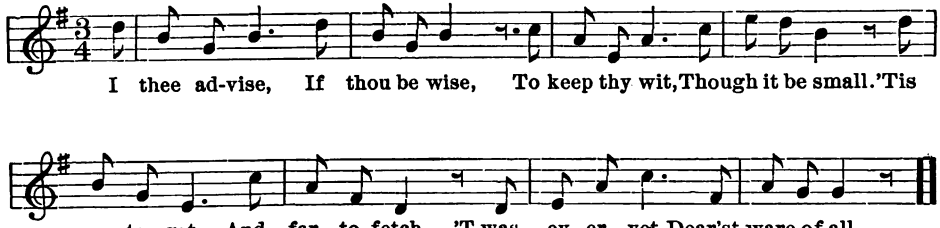
Words by A. J. Foxwell.
(English.)



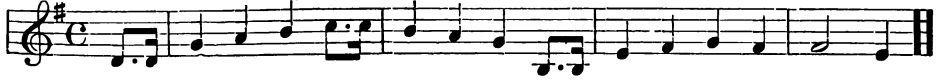

Ex. 264. Ch. Ser. E. Page 7.
WEBER (Mass in G).
Ex. 265.
English Air.
Ex. 266.
Ex. 267.
TELEMANN.
Ex. 268.
Ex. 269.
Ex. 270.
ALBRECHTSBERGER.
Ex. 271.
Ex. 272.
Ex. 273.
APRILE.

No. 26. I Thee Advise.

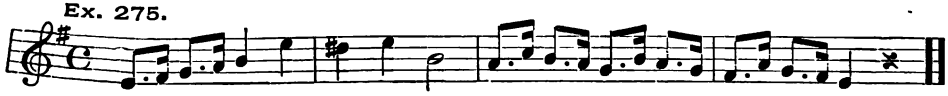
Words by GEORGE TURBERVILLE.
(English author, *c.*1530–1595.)



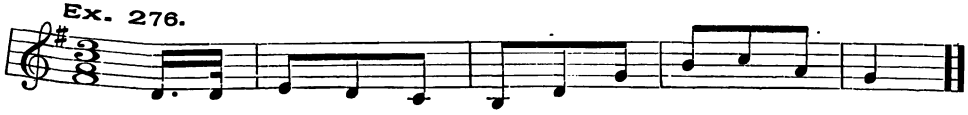
Ex. 274. Ch. Ser. E. Page 9, Ex. 2.



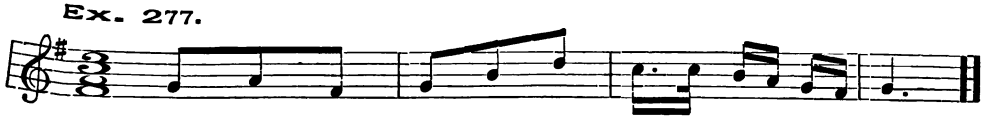
Ex. 275.



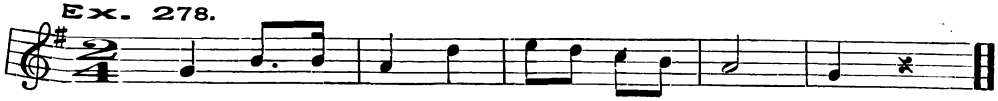
Ex. 276.



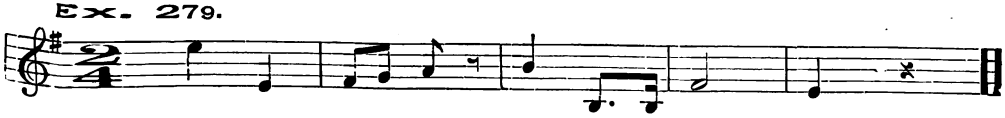
Ex. 277.



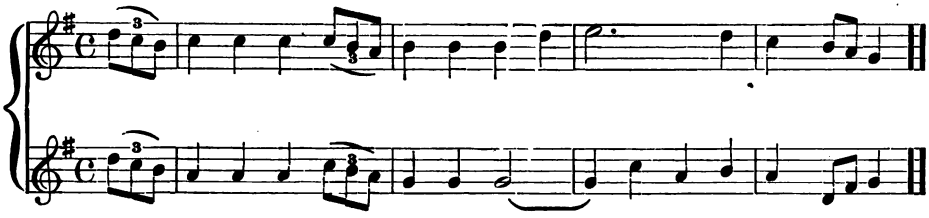
Ex. 278.



Ex. 279.

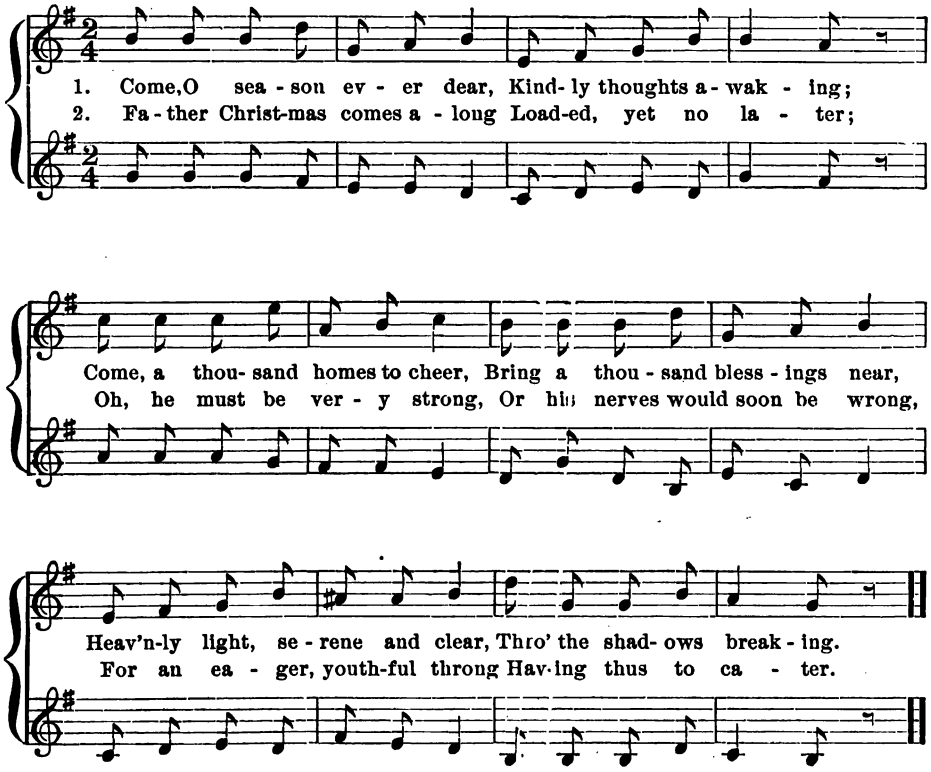


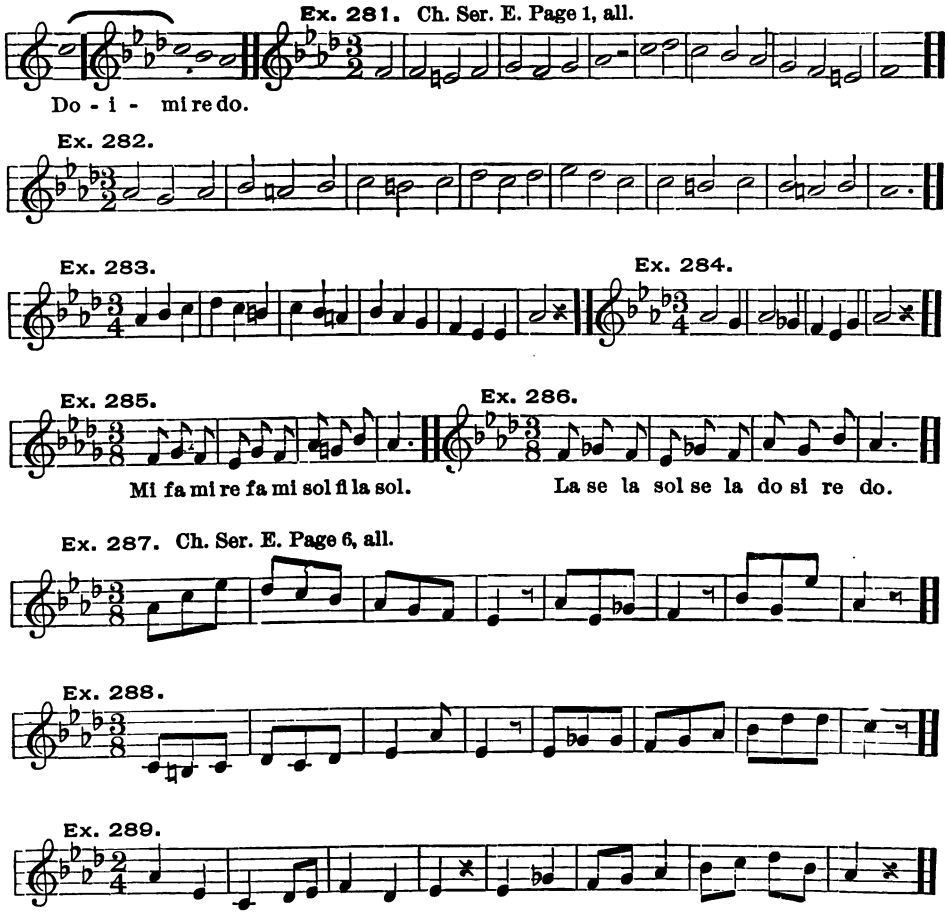
Ex. 280.



No. 27. A Christmas Song.

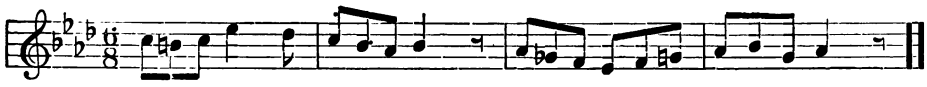
Words adapted.



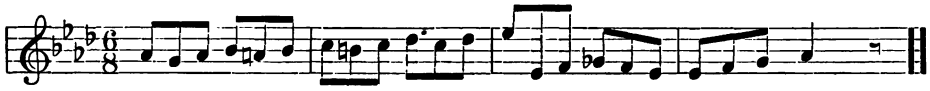


All exercises and tunes are founded on some scale, by which we mean, simply, that the tones used in the exercise are selected from those in a scale beginning and ending on a certain staff degree. But tones not in the scale on which the exercise is founded, are frequently brought in. These tones are called chromatic tones, and they are indicated by accidentals.

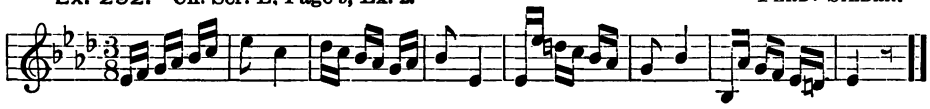
Ex. 290.



Ex. 291.

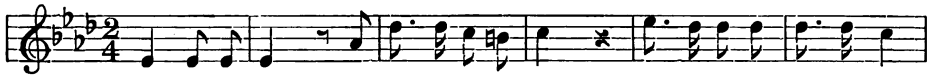


Ex. 292. Ch. Ser. E, Page 9, Ex. 2. FERD. SIEBER.

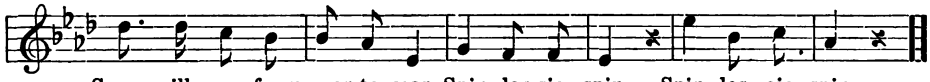


No. 28. A Spinning Song.

CARL REINECKE.
(German composer, 1827—.)

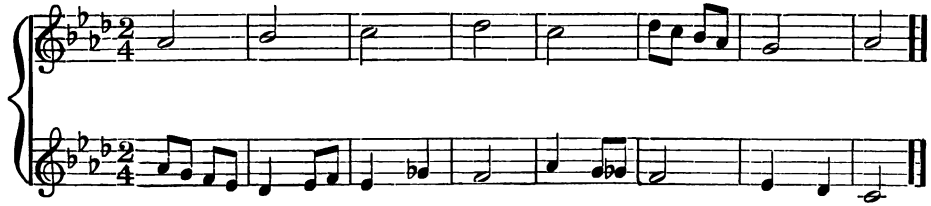


1. Spin, las-sie, spin! The thread goes out and in; Growing like your yellow hair,
2. Sing, las-sie, sing! A mer-ry heart to bring! As your spinning you begin,
3. Learn, lassie, learn! Your dai-ly bread to earn! Learn to work and learn to pray,



Sense will grow from year to year. Spin, las-sie, spin, Spin, las - sie, spin.
Keep a cheer-ful heart within. Sing, las-sie, sing, Sing, las - sie, sing.
Spin-ning on from day to day. Learn, las-sie, learn, Learn, las - sie, learn.

Ex. 293. Ch. Ser. E. Page 6, all.



No. 29. My Doves.

Words by ELIZABETH BARRETT BROWNING.
(English authoress, 1809–1861.)

Ch. Ser. E. Page 9, Ex 1.

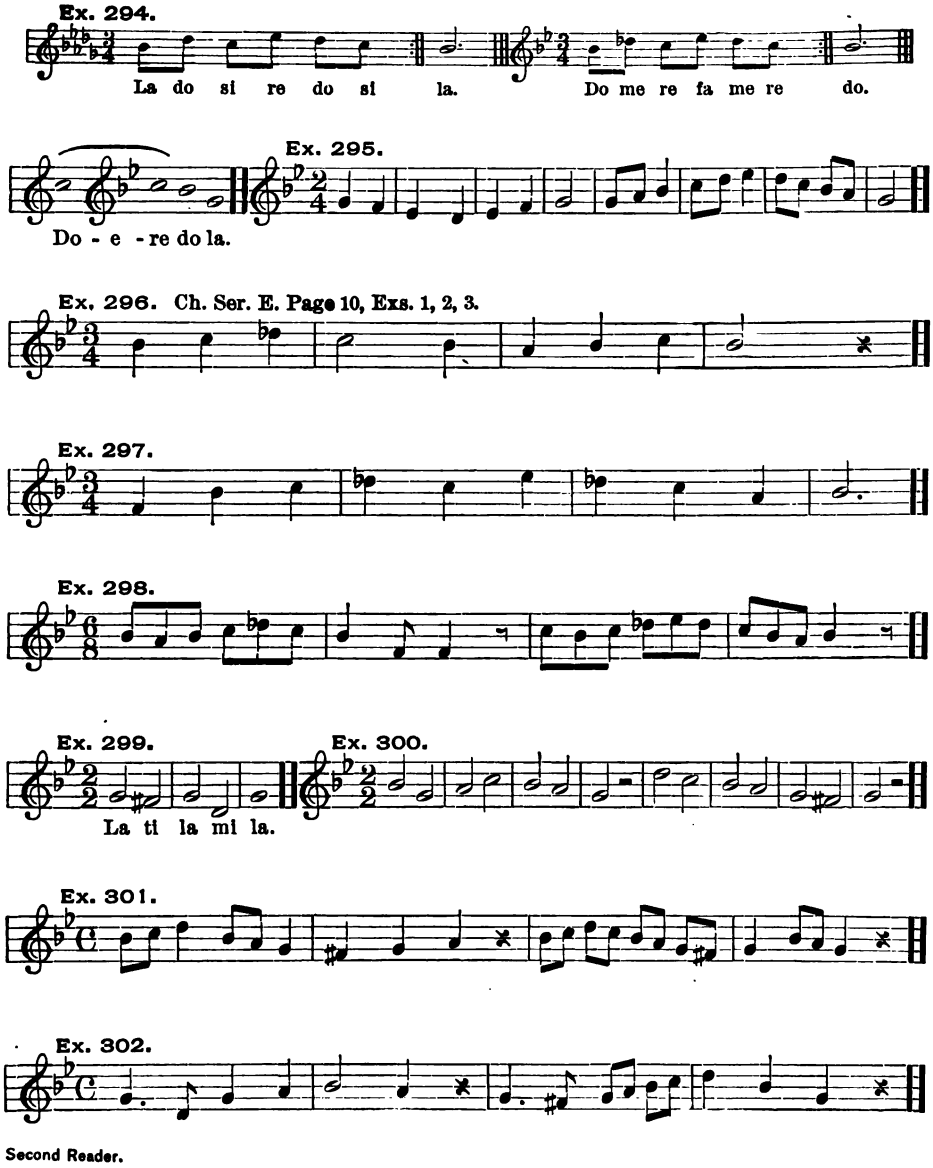
My lit - tle doves have left a nest Up-on an In-dian tree, Whose

leaves fan - tas - tic take their rest Or mo - tion from the sea; For

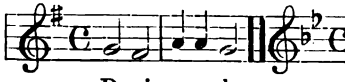
ev - er there the sea winds go With sun - lit pa - ces to and fro, For

ev - er there the sea winds go With sun - lit pa - ces to and fro.

Vocal Drill.

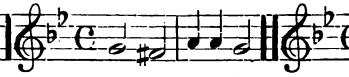

Ex. 294.
La do si re do si la.
Do me re fa me re do.
Ex. 295.
Do - e - re do la.
Ex. 296. Ch. Ser. E. Page 10, Exs. 1, 2, 3.
Ex. 297.
Ex. 298.
Ex. 299.
La ti la mi la.
Ex. 300.
Ex. 301.
Ex. 302.

Ex. 303.



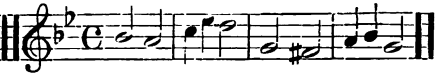
Do si re do.

Ex. 304.

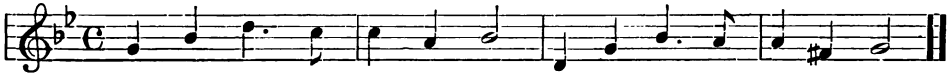


La ti si la.

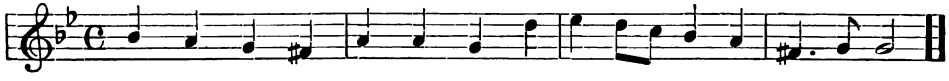
Ex. 305.



Ex. 306.

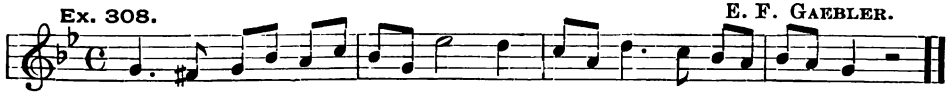


Ex. 307.



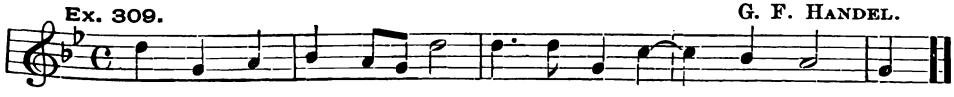
Ex. 308.

E. F. GAEBLER.



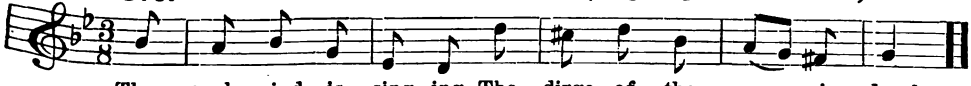
Ex. 309.

G. F. HANDEL.



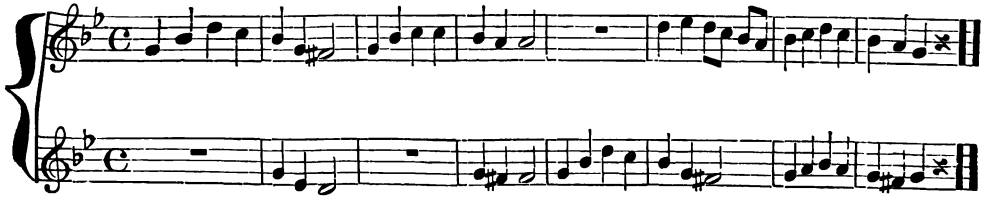
Words by PERCY BYSSHE SHELLEY.
(English poet, 1792–1822.)

Ex. 310.

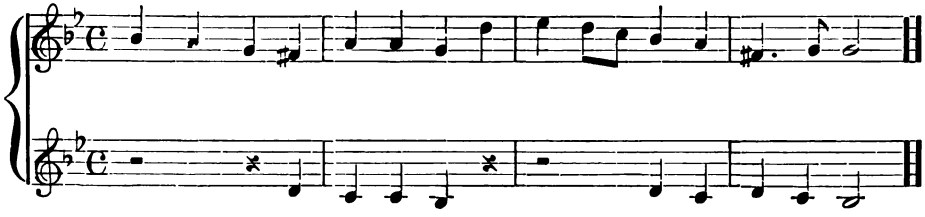


The rude wind is sing-ing The dirge of the mu - sic dead.

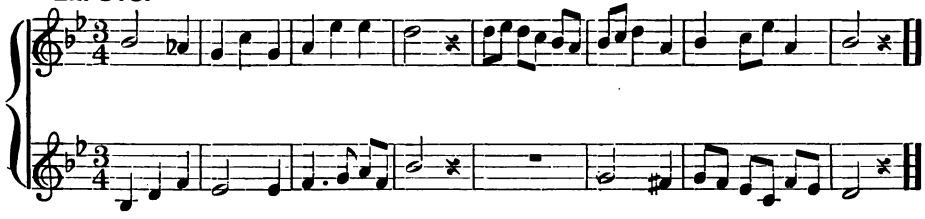
Ex. 311.



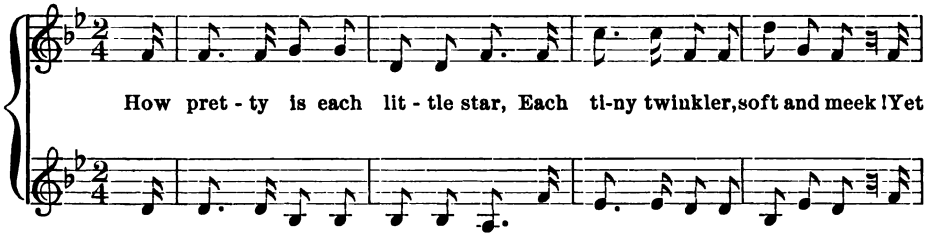
Ex. 312.

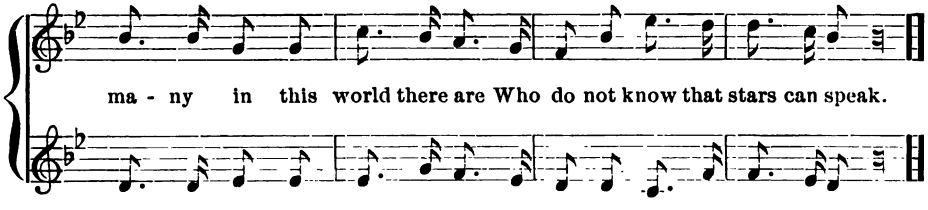


Ex. 313.



No. 30. The Stars.





No. 31. Friendship.

Music by W. A. Mozart.
(German composer, 1756–1791.)

Ch. Ser. E. Page 5.

1. Here by friend - ship firm u - ni - ted, Hand in hand we join de - light - ed, Raised by Love and thought sub - blime; Hearts thus weld - ed nought can sev - er,
2. Let us praise the great Cre - a - tor, Lord of all the powers of na - ture, Praise Him for His wise de - cree, Mak - ing faith and truth the measure,
3. Those on earth will best o - bey Him, Who by faith and truth re - pay Him, For His grace and good - ness shown; Love to God and man are blend-ed,

* The natural removes the effect of the sharp or flat. Here the staff degree on which fa comes has been affected by a flat in the key signature. The natural removes the effect of the flat and the tone is raised from fa to fi.

When a natural is applied to a staff degree which is affected by a flat the natural indicates a higher pitch.

Vir - tue's bond will last for - ev - er,
Of our earth - ly joy and pleas - ure,
In each kind - ly act ex - tend - ed;

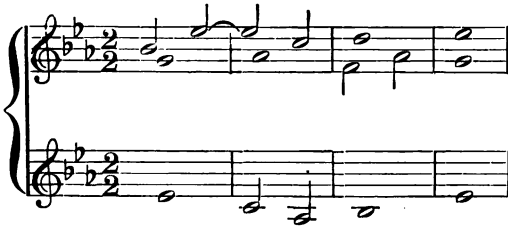
Stead - fast through the storms . . of time,
Lead - ing us from ill . . . to flee,
These He ev - er deigns . . to own,

Stead - fast through the storms . of time.
Lead - - ing us from ill . . . to flee.
These He ev - er deigns . . to own.

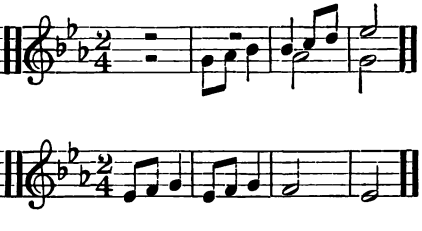
Dictation.

The teacher will say that the key-signature (E♭) has three flats, on the third line, fourth space, and second space, thus : ; and repeat the explanation of metric-signature ($\frac{2}{2}$) and of the whole note (𝅝) which takes two beats and fills the measure.

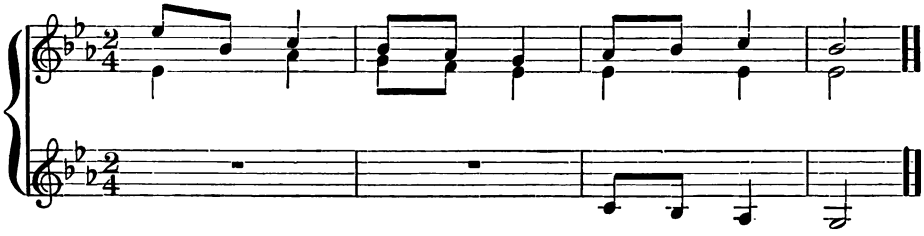
Ex. 314.



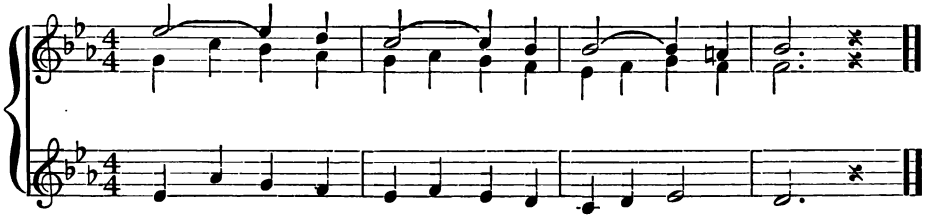
Ex. 315.



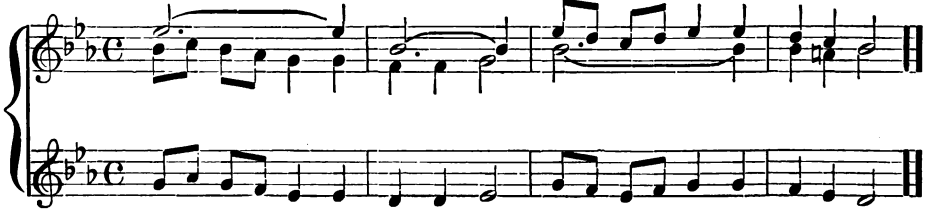
Ex. 316.



Ex. 317.



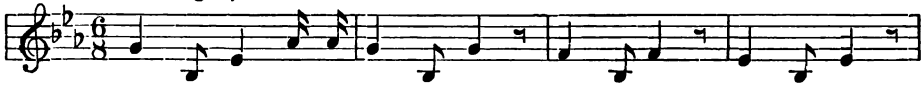
Ex. 318.



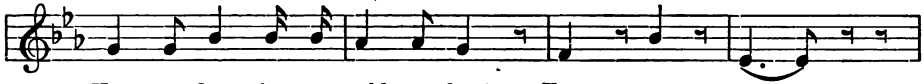
No. 32. The Golden Boat-Song.

Mrs. Ormiston Chant.
(English.)

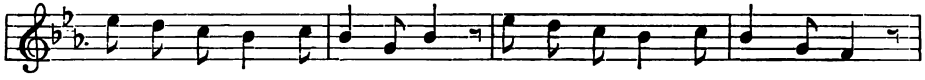
Ch. Ser. E. Page 9, Ex. 2.



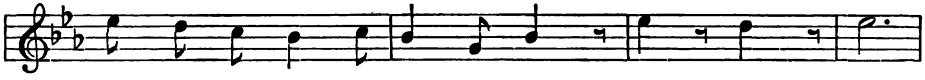
Here we float in our gold - en boat, Far a-way, far a - way.



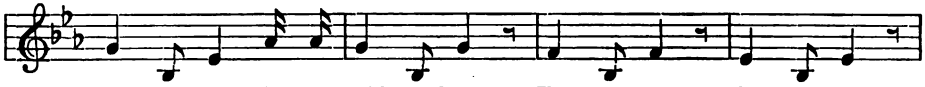
Here we float in our gold - en boat, Far a - way.



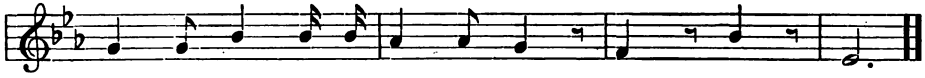
See how we splash and wa - ter dash, While on the air the sun shines fair,



Sing - ing of birds and low - ing herds, Far a - way.

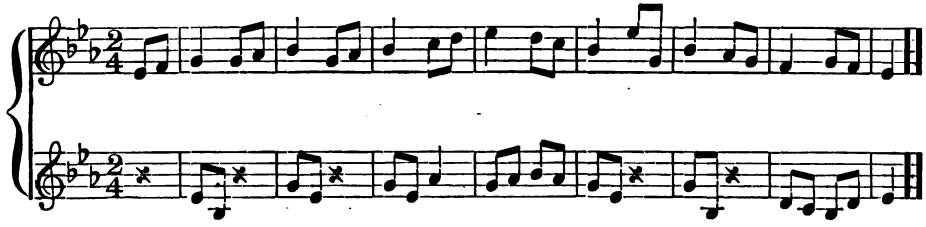


So we float in our gold - en boat, Far a - way, far a - way,

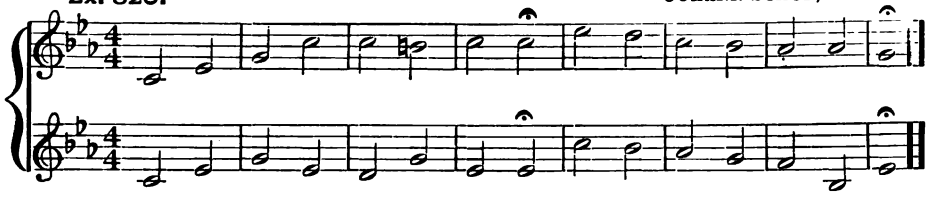


So we float in our gold - en boat, Far a - way.

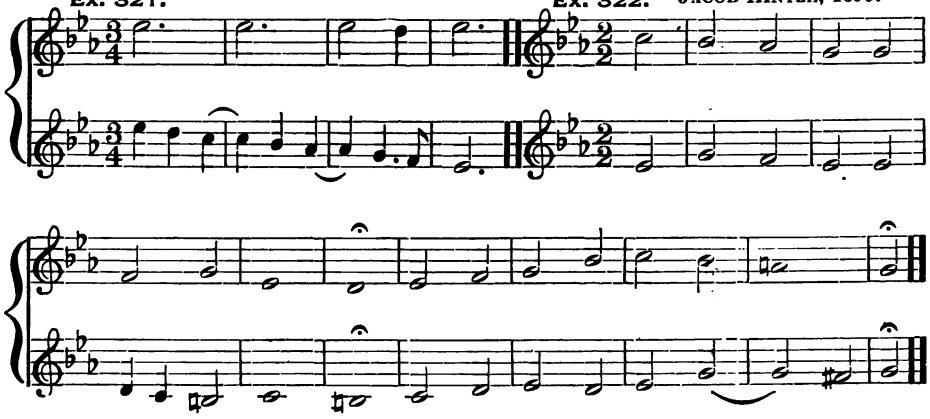
Ex. 319.



Ex. 320. JOHANN SCHOP, 1641.

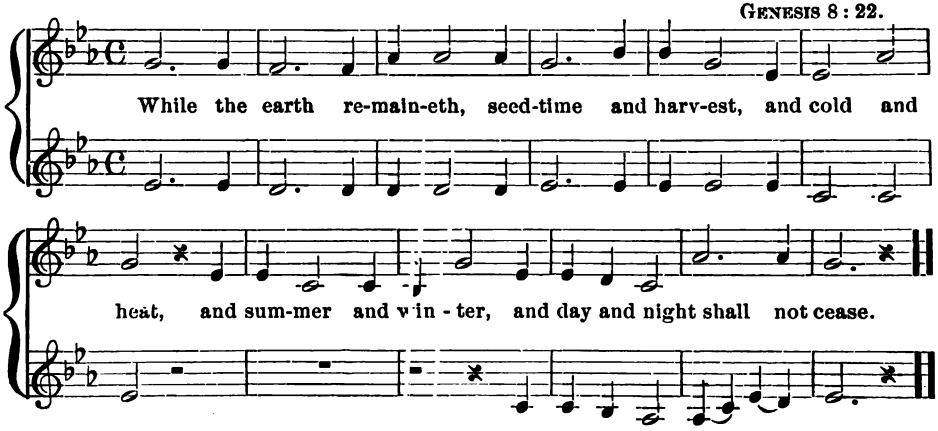


Ex. 321. Ex. 322. JACOB HINTZE, 1690.

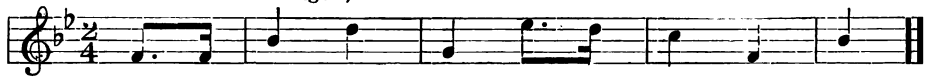


No. 33. While the Earth Remaineth.

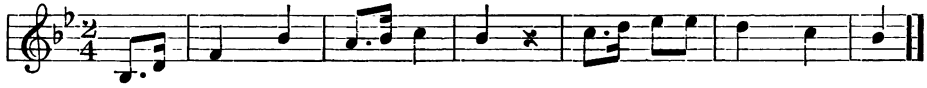
GENESIS 8 : 22.



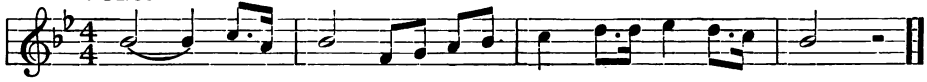
Ex. 323. Ch. Ser. E. Page 9, Ex. 1.



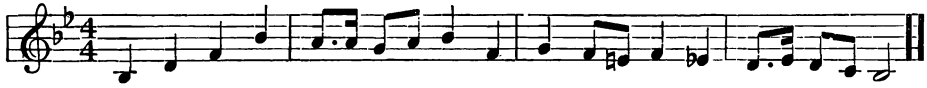
Ex. 324.



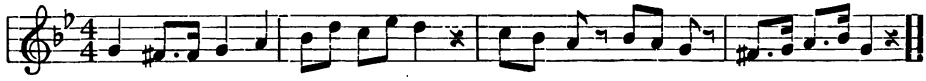
Ex. 325.



Ex. 326.

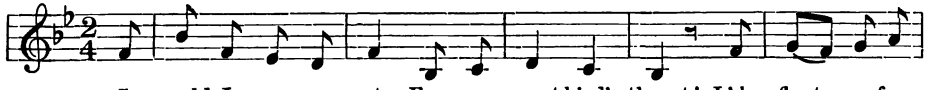


Ex. 327.

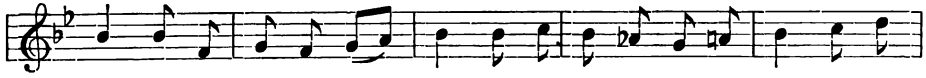


No. 34. I would I were a Note!

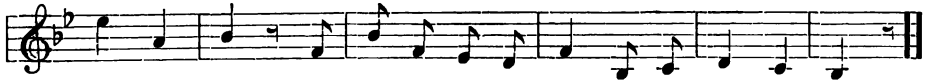
Words Anonymous.



I would I were a note From a sweet bird's throat! I'd float on for -

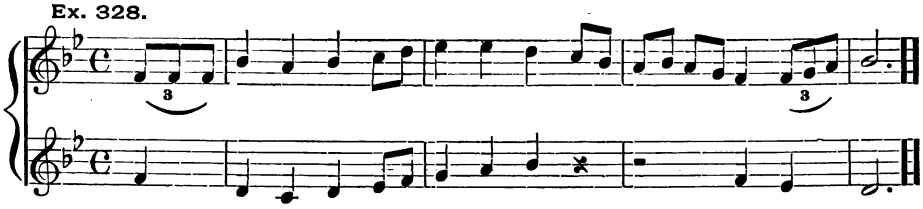


ev - er, And melt a - way nev - er. I would I were a note From a

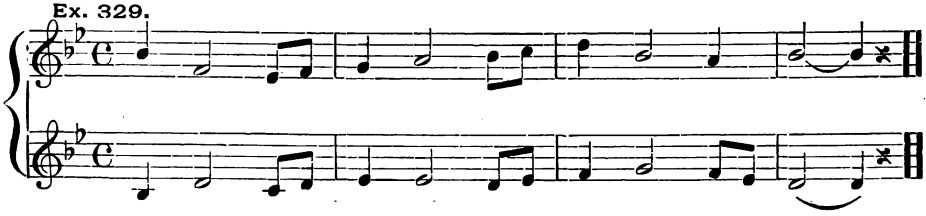


sweet bird's throat! I would I were a note From a sweet bird's throat!

Ex. 328.



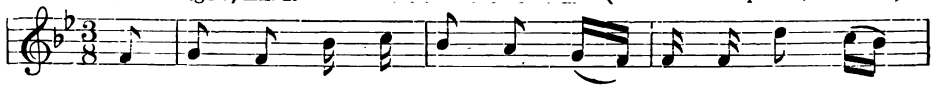
Ex. 329.



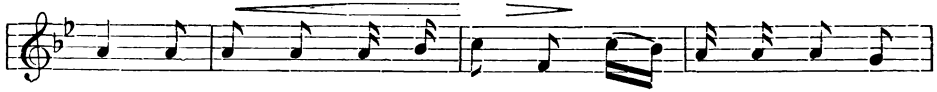
No. 35. Up Yonder on the Mountain.

Ch. Ser. E. Page 9, Ex. 2.

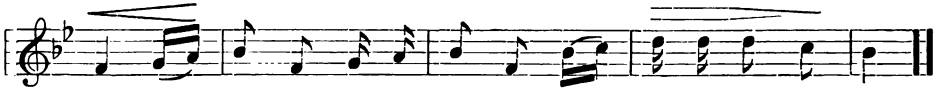
CARL REINECKE.
(German composer, 1827—.)



1. Up yon - der on the moun-tain, There stands a house so
2. Had I the wild dove's pin - ions, I 'd fly o'er all the
3. A pret - ty house I'd build me All of the clo - ver
4. And when the house was fin - ished, I 'd wish from Heav'n a -

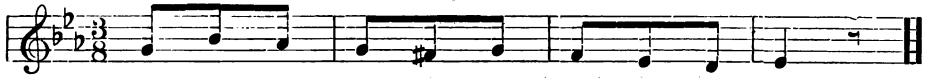


high; And from it ev - 'ry morn - ing, Two tur - tle doves do
land To seek my lit - tle broth - er, And take him by the
green; I 'd roof it o'er with box - wood, And flow'rs of gold - en
bove A lit - tle, lit - tle ba - by, To be my tur - tle

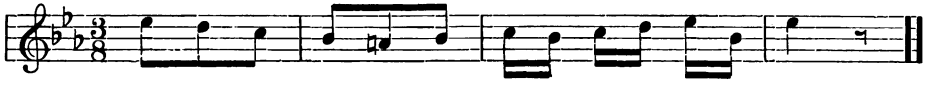


fly, And from it ev - 'ry morn-ing, Two tur - tle doves do fly.
hand, To seek my lit - tle broth - er, And take him by the hand.
sheen, I 'd roof it o'er with box - wood, And flowers of gold - en sheen.
dove, A lit - tle, lit - tle ba - by, To be my tur - tle dove.

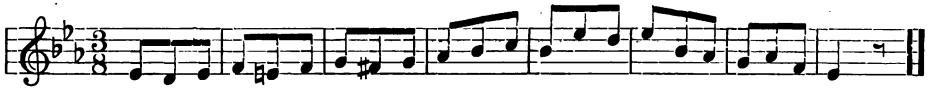
Ex. 330.



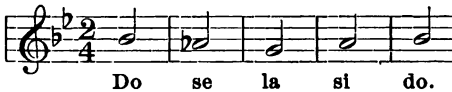
Ex. 331.



Ex. 332.

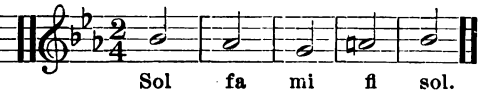


Ex. 333.



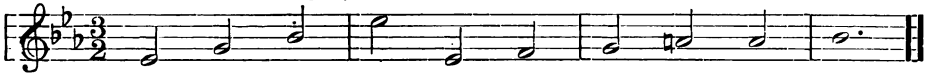
Do se la si do.

Ex. 334.

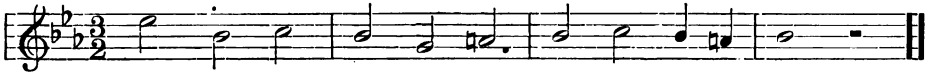


Sol fa mi fi sol.

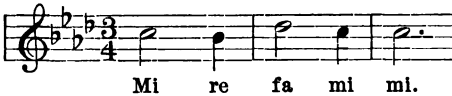
Ex. 335. Ch. Ser. E. Page 5, all.



Ex. 336.

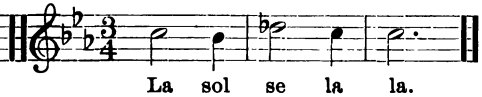


Ex. 337.



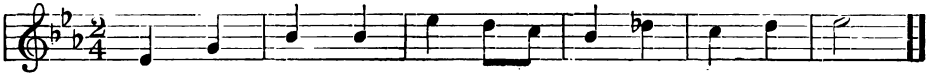
Mi re fa mi mi.

Ex. 338.

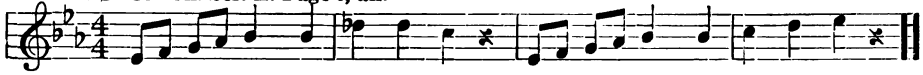


La sol se la la.

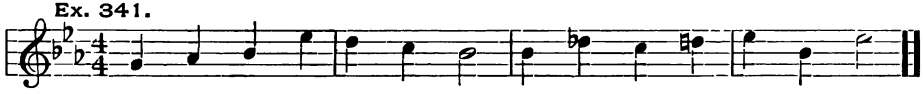
Ex. 339. Ch. Ser. E. Page 6, all.



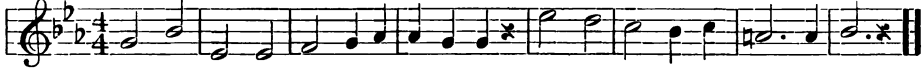
Ex. 340. Ch. Ser. E. Page 6, all.



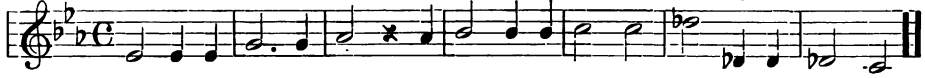
Ex. 341.



Ex. 342. CH. W. VON GLUCK.

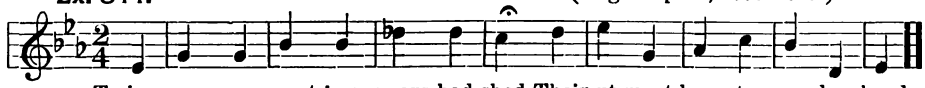


Ex. 343. J. M. HAYDN.



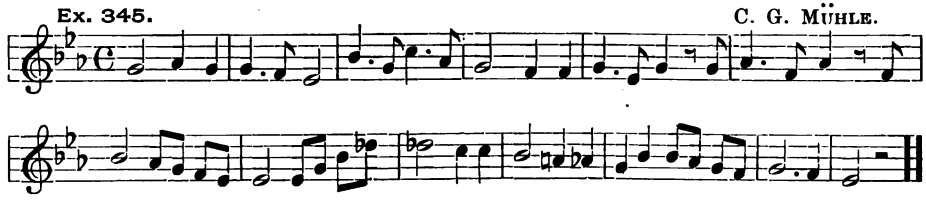
Words by WILLIAM WORDSWORTH.
(English poet, 1770–1850.)

Ex. 344.

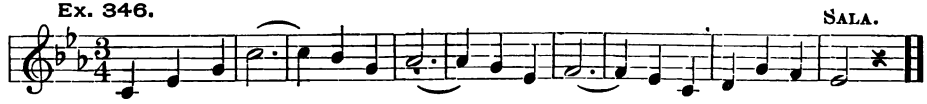


Twice seven con-sent-ing years had shed Their ut-most boun-ty on her head.

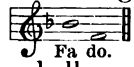
Ex. 345. C. G. MÜHLE.



Ex. 346. SALA.

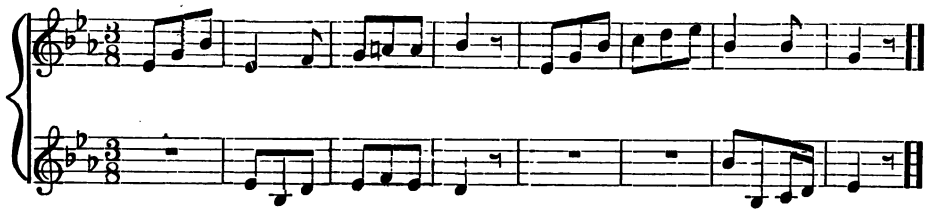


When speaking of key-signatures, we always mention the number and the kind of characters. For instance we would say, "The key-signature is one flat."

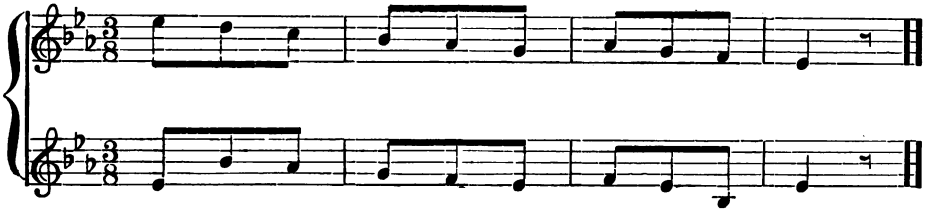
The flat farthest to the right is on fa or four of the scale. Going from fa to do, in this example, we find do on the first space: 

This degree of the staff is lettered "f," and as Do is on "f," we shall conclude that the exercise may be in the key of "f." How do we know that this degree is lettered "f"?

Ex. 347.

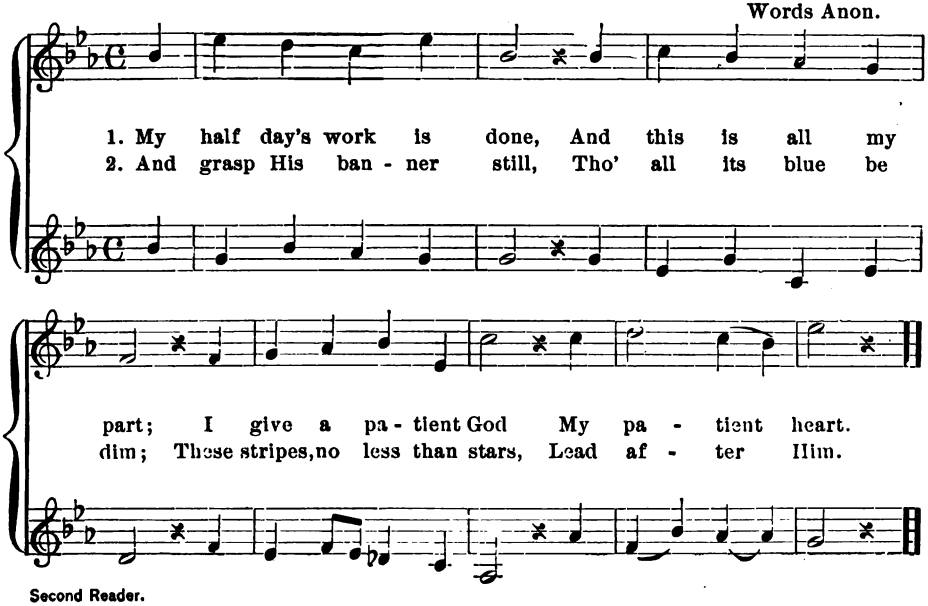


Ex. 348.



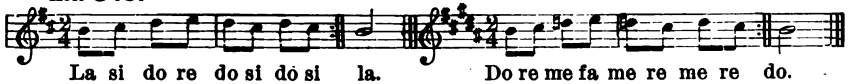
No. 36. A Song of Rest.

Words Anon.



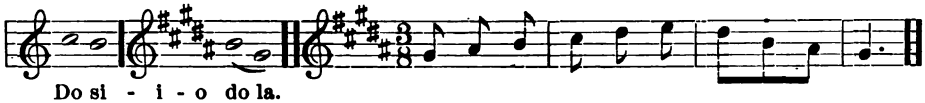
Vocal Drill.

Ex. 349.



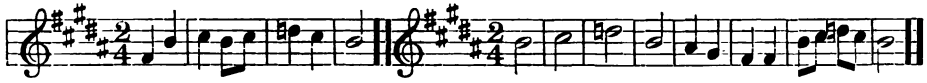
La si do re do si do si la. Do re me fa me re me re do.

Ex. 350.

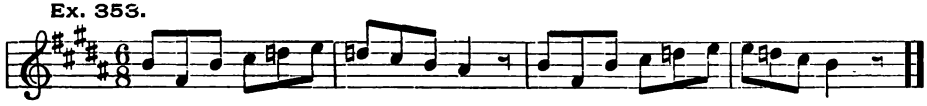


Do si - i - o do la.

Ex. 351. Ch. Ser. E. Page 10, Exs. 1, 2, 3. Ex. 352.

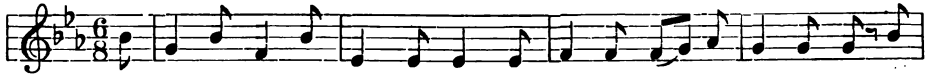


Ex. 353.

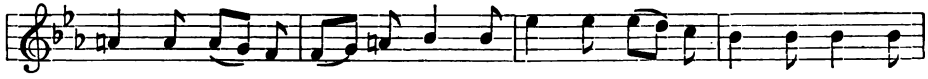


No. 37. The Morning Star.

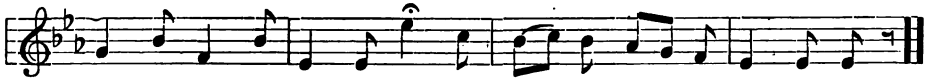
CARL REINECKE.
(German composer, 1827—.)



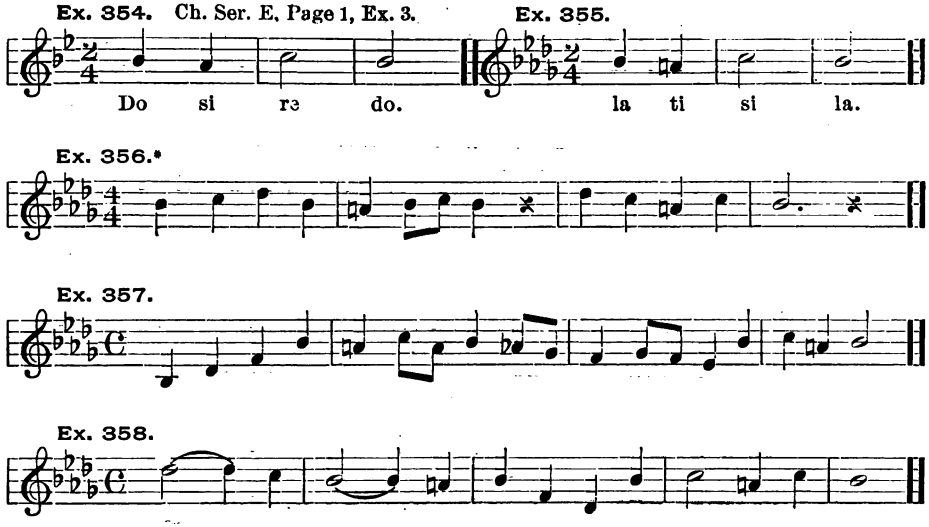
1. So ear - ly why, and whence so far, O la - dy bright, fair morning star, In
2. Dost think that thou a - lone art here? Nay, love - ly star, I too am near. I
3. The lit - tle birds up - on the tree Have just be - gun their ti - ri - lee, As,



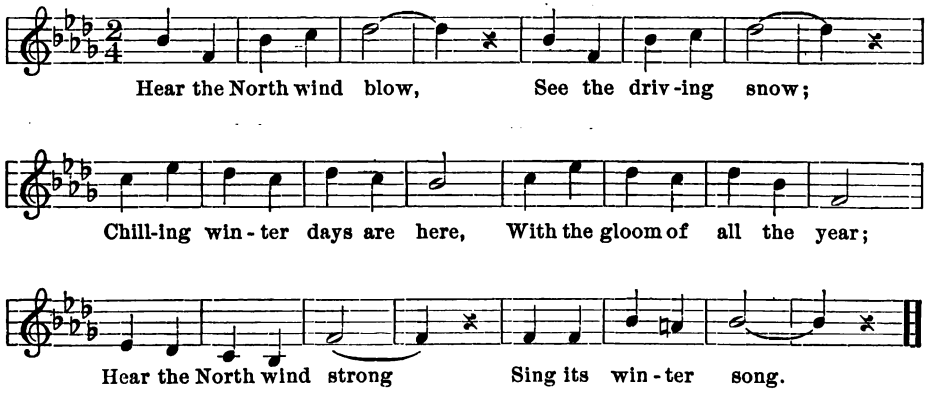
ra - diant robe of splen-dor rare, A gold - en glo - ry in thy hair, With
left my bed an hour a - gone, And gai - ly wan - der on and on. Re -
wak - ing on the leaf - y spray, Each wish - es to his mate good-day. And,



shi - ning eyes so clear and blue All fresh-ly bathed in morn - ing dew?
turn - ing then in joy - ful mood, The morn-ing meal tastes doub - ly good.
heark - en! from the chap - el there, The tink - ling bell that moves the air.



No. 38. The North Wind.



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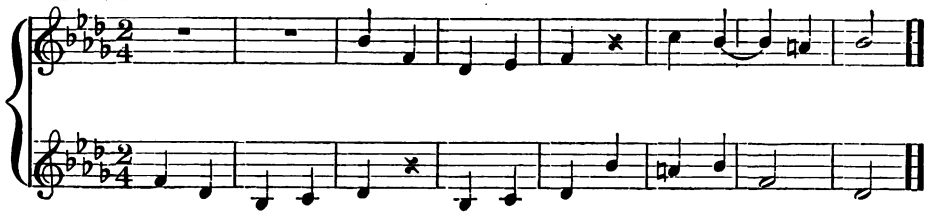
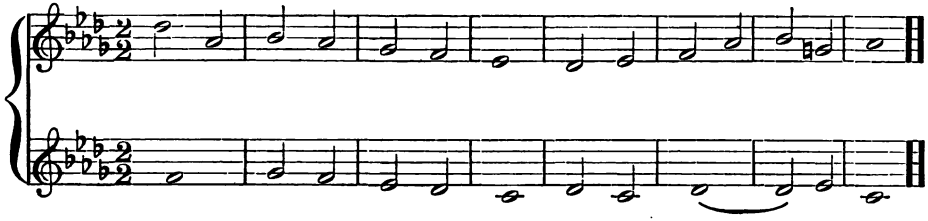
* What is the key signature? Where is Do? What is Do called? In what key are these exercises? Explain the meter signatures.

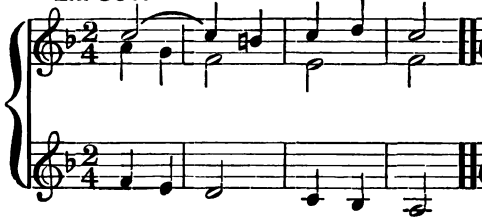
Ex. 359.



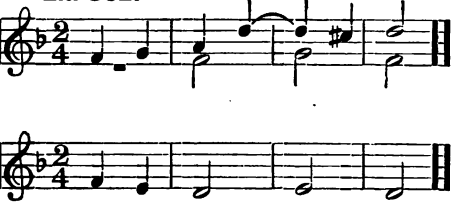
Ex. 360.



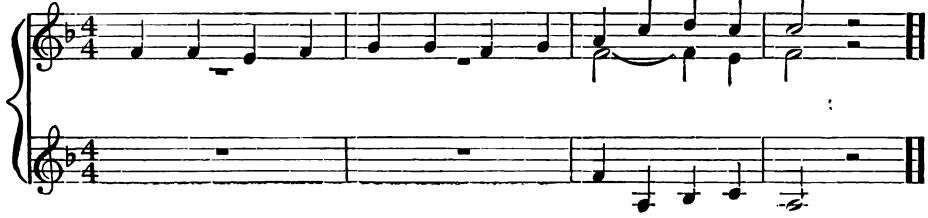
Ex. 361.



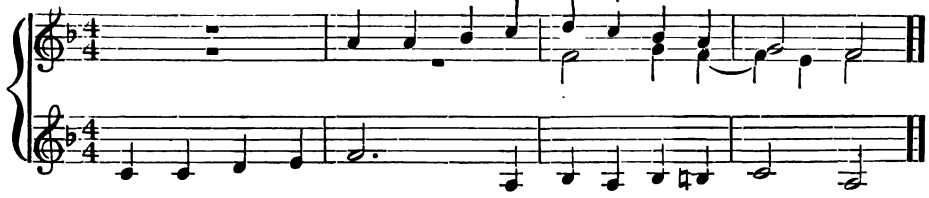
Ex. 362.



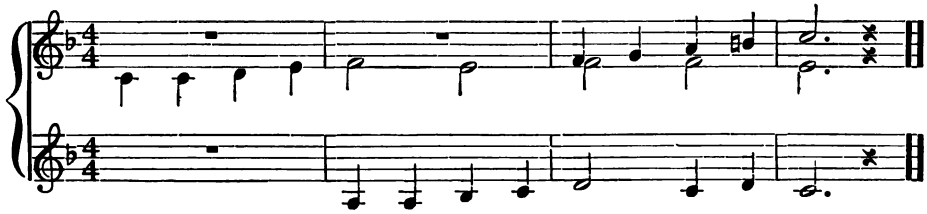
Ex. 363.



Ex. 364.



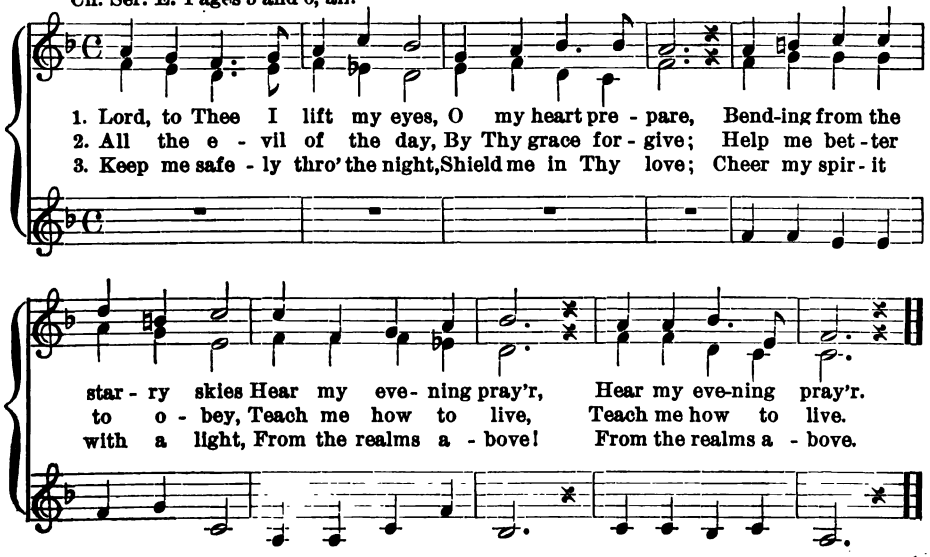
Ex. 365.



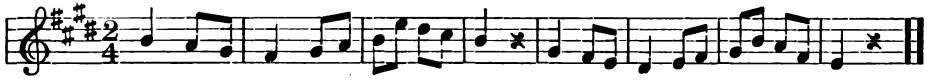
No. 39. Lord, to Thee, I lift my Eyes.

Melody by G. Nakonz (arr.).

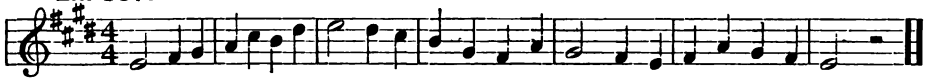
Ch. Ser. E. Pages 5 and 6, all.



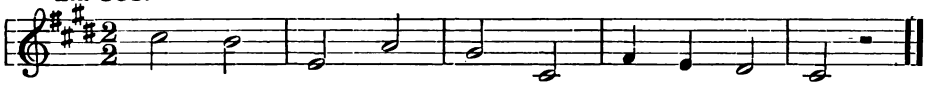
Ex. 366.



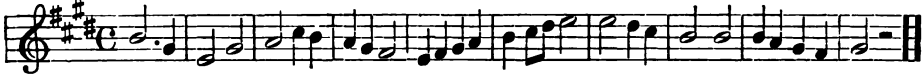
Ex. 367.



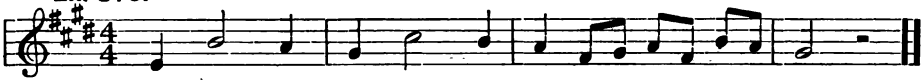
Ex. 368. JOSEF RHEINBERGER.



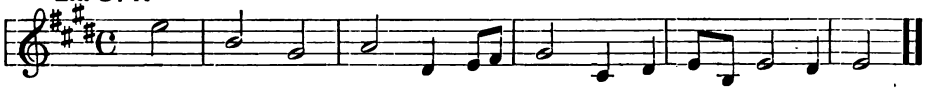
Ex. 369. J. C. F. SCHNEIDER.



Ex. 370. KLENGEL.



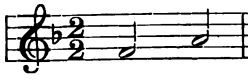
Ex. 371. RINCK.



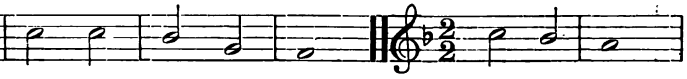
Dictation.

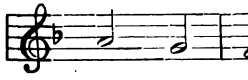
The new key, F, has for its signature one flat, on the third line, thus:  ; after it must be written the metric signature $\frac{2}{2}$.

a.

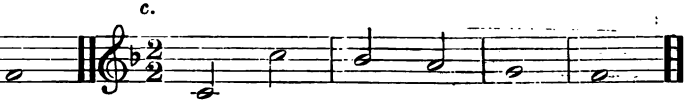


b.

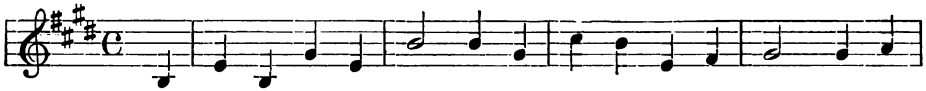




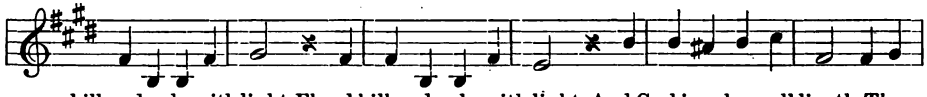
c.



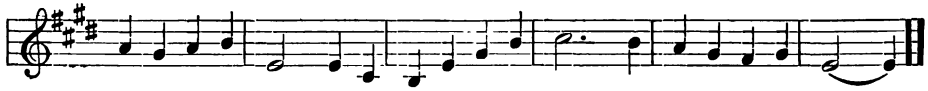
No. 40. Morning Song.



The night a - way has sto - len, The morn-ing hours so gold - en Flood

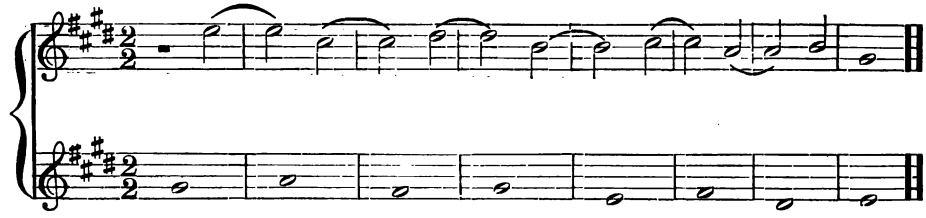


hill and vale with light, Flood hill and vale with light; And God in whom all liveth, These

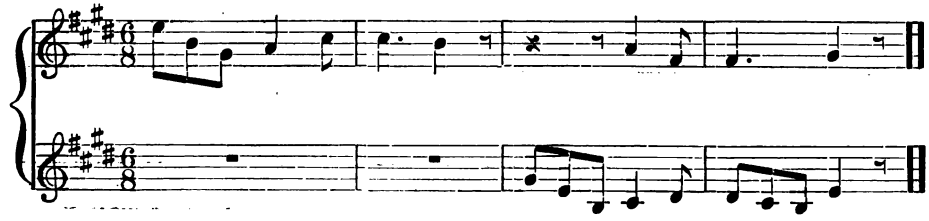


al - so to us giv - eth, And maketh them so bright, And maketh them so bright.

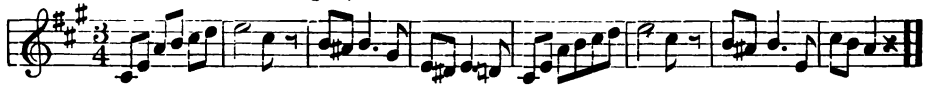
Ex. 372.



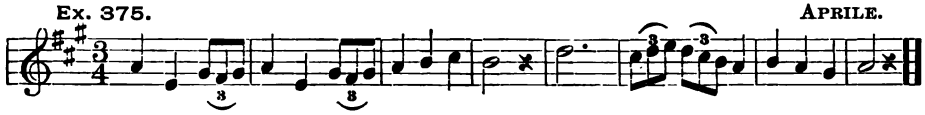
Ex. 373.



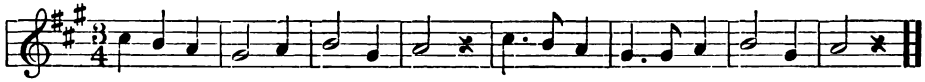
Ex. 374. Ch. Ser. E. Page 8, all. CONCONE.



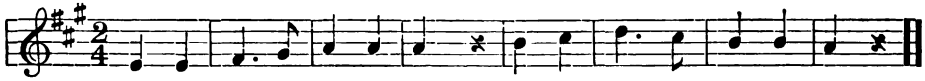
Ex. 375. APRILE.



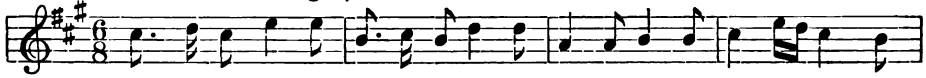
Ex. 376.

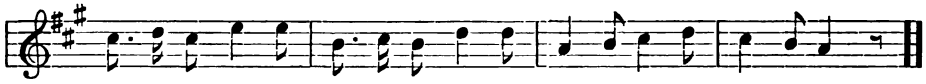


Ex. 377.

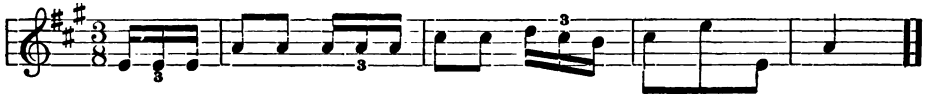


Ex. 378. Ch. Ser. E. Page 9, Ex. 2. W. A. MOZART.

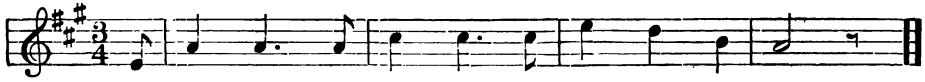




Ex. 379.



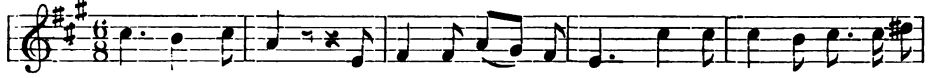
Ex. 280.



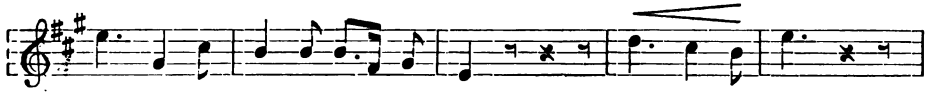
No. 41. Good-night.

Ch. Ser. E. Page 5, all.

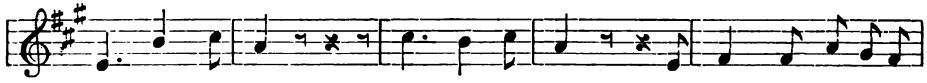
FRANZ ABT.
(German composer, 1819–1885.)



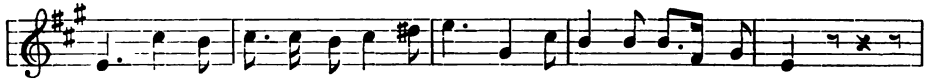
Good-night, good-night! A ref - uge thou hast found thee From all the turmoils a-



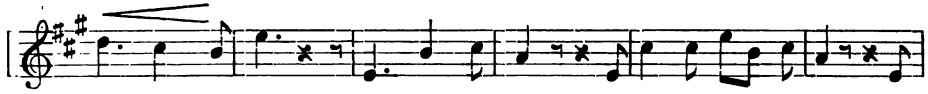
round thee, Thy blue eyes veil their light! Good-night, good-night!



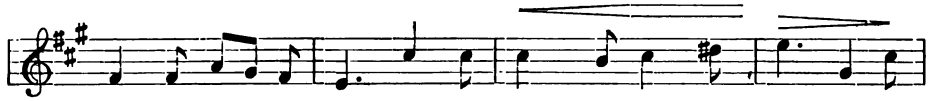
Good-night, good-night! Good-night, good-night! The flow'rs their petals are



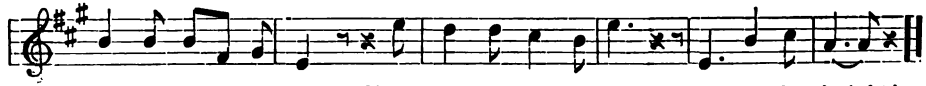
closing, Like thee, my ba-by, re-pos - ing; The sun fast sinks from sight;



Good-night, good-night! Good-night, good-night! 'T is now that an - gels bright, Sing

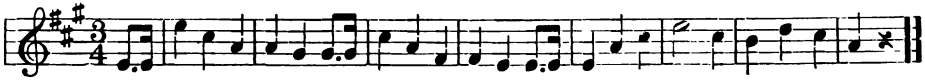


soft me - lo - dious num - bers That bring the peace - ful slum - bers, All

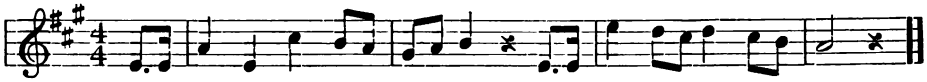


thro' the long, long night; They guard my babe a-right, Good-night, Good-night!

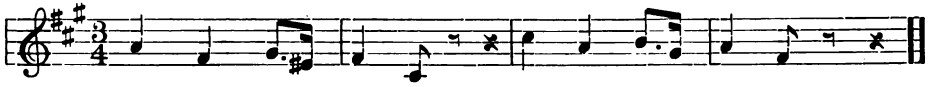
Ex. 381.



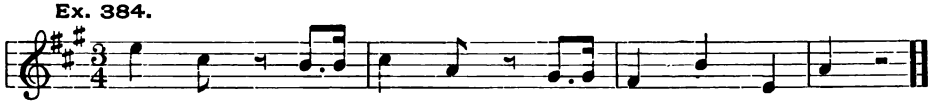
Ex. 382.



Ex. 383.



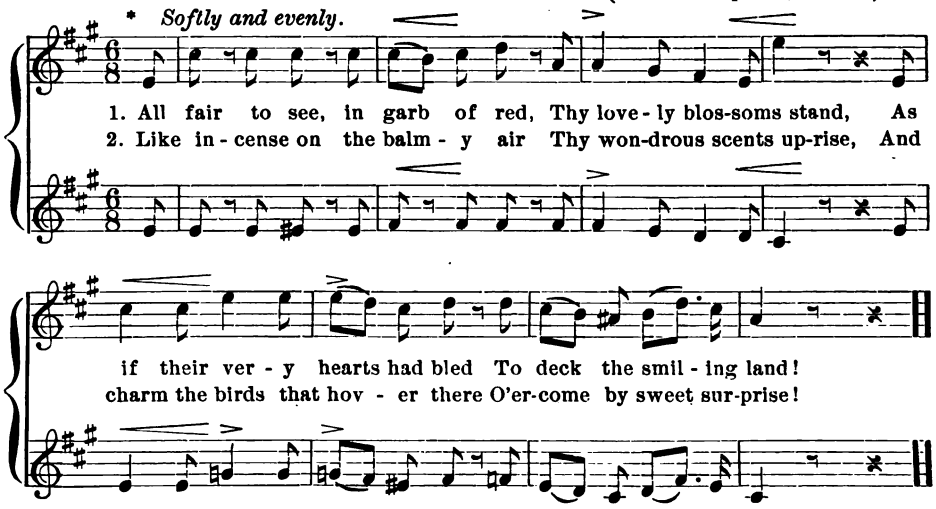
Ex. 384.



No. 42. The Carnation.

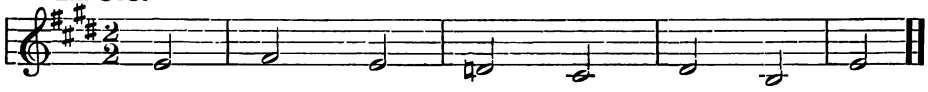
Words by EDWARD OXENFORD.

Music by CIRO PINSUTI.
(Italian composer, 1829—.)

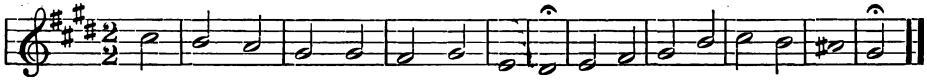


* For chromatic study for this song see Ch. Ser. E. Page 11, all.

Ex. 385.



Ex. 386. JACOB HINTZE, 1690.

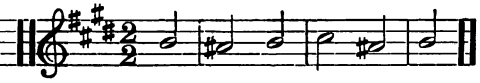


Ex. 387. JACOB HINTZE, 1690.

Ex. 388.

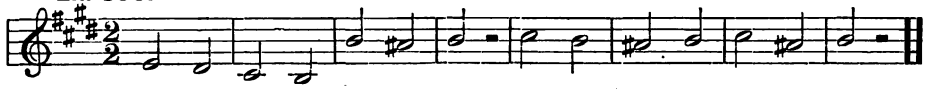
Do si do re si do.

Ex. 389.

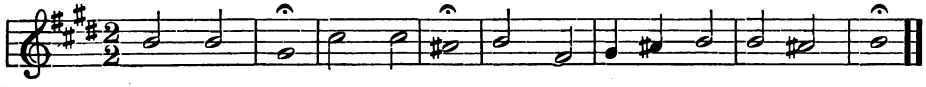


Sol fi sol la fi sol.

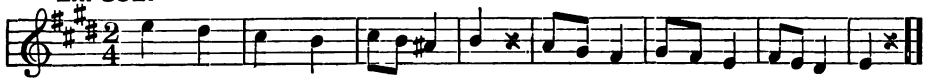
Ex. 390.



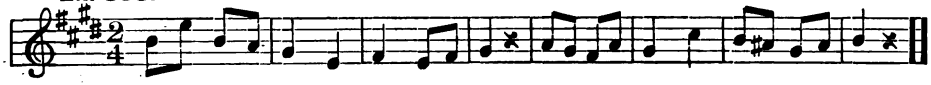
Ex. 391. JOHANN ROSENMÜLLER, 1655.



Ex. 392.

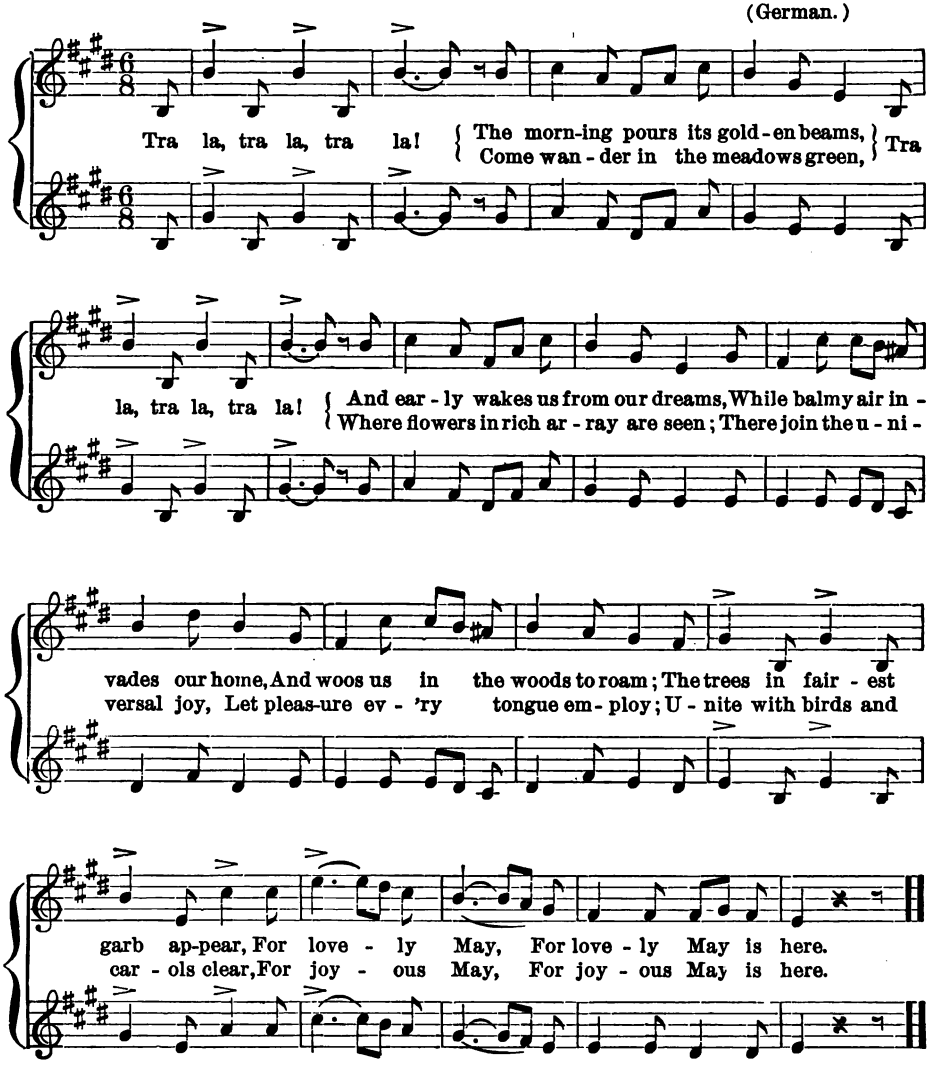


Ex. 393.



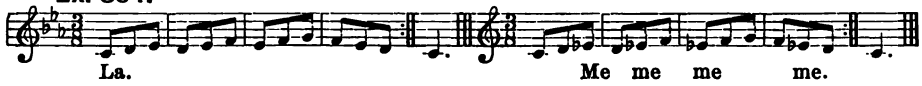
No. 43. May.

Music by F. Mair.
(German.)

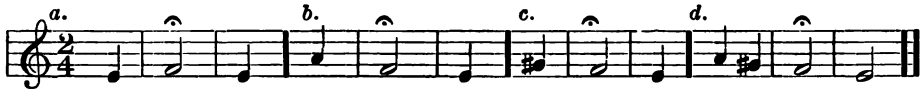


Vocal Drill.

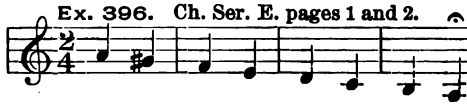
Ex. 394.



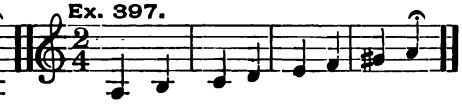
Ex. 395.



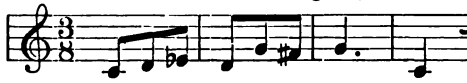
Ex. 396. Ch. Ser. E. pages 1 and 2.



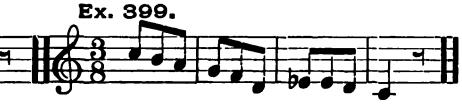
Ex. 397.



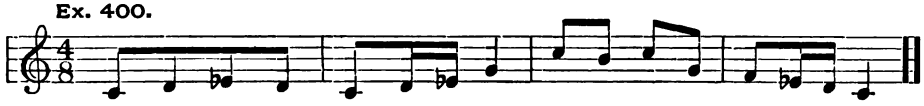
Ex. 398. Ch. Ser. E. Page 10, all.



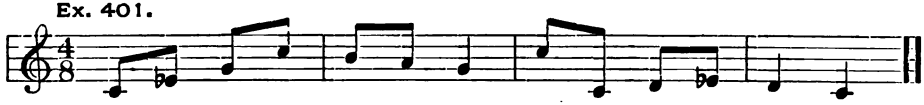
Ex. 399.



Ex. 400.

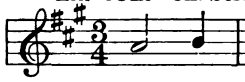


Ex. 401.



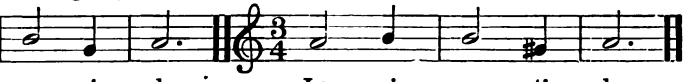
The sharps or flats used in the key signature affect the names of the staff degrees on which they are placed. Thus if a sharp (♯) is placed on the degree lettered F we no longer call this degree F but F sharp. In the same manner if a flat (♭) is placed on the staff degree lettered B we call this degree B flat.

Ex. 402. Ch. Ser. E. Page 11, Ex. 1.



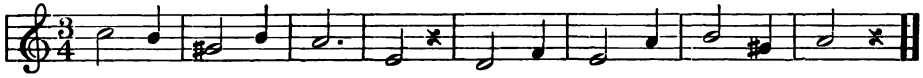
Do re - si do.

Ex. 403.

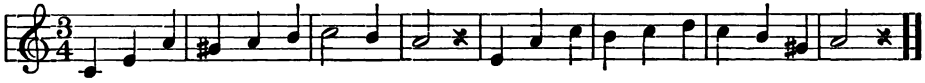


La si - ti la.

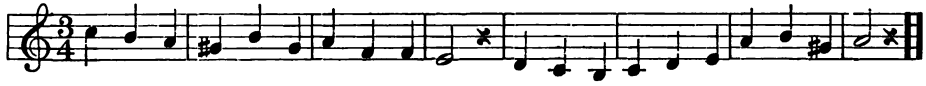
Ex. 404.



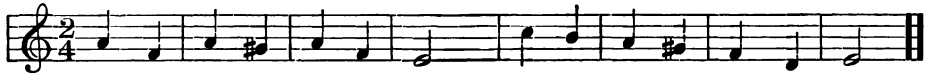
Ex. 405.



Ex. 406.

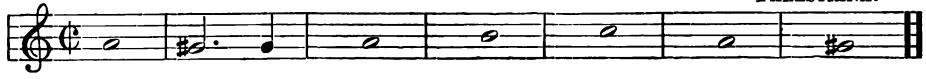


Ex. 407.



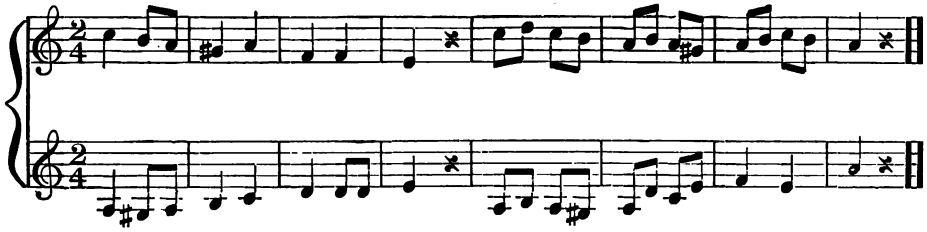
Ex. 408.

PALESTRINA.



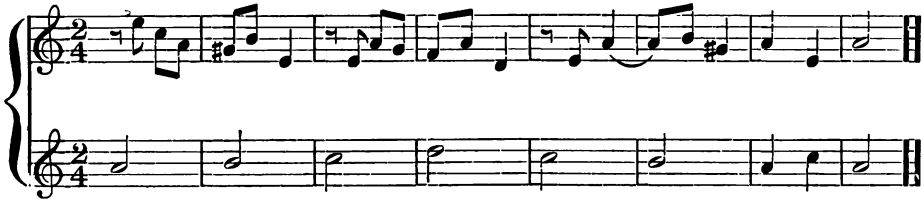
Ex. 409.

Ex. 410.



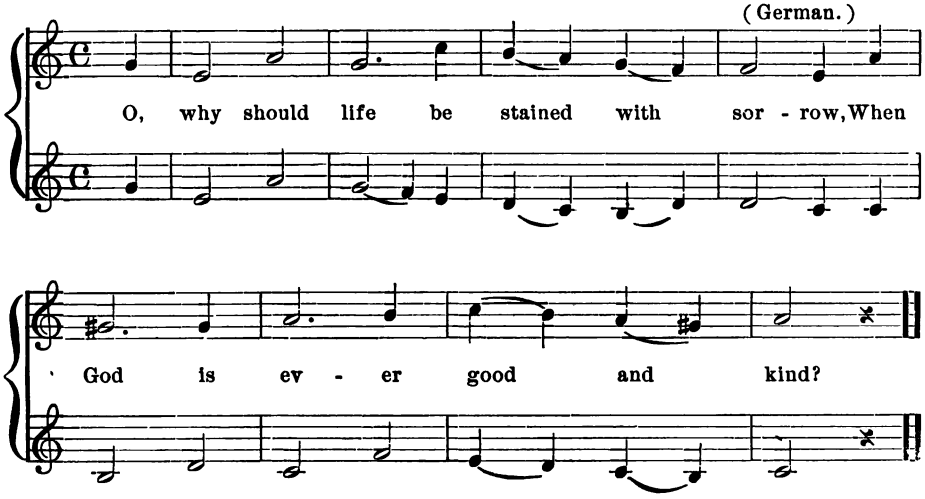
Ex. 411.

A. PANSERON.



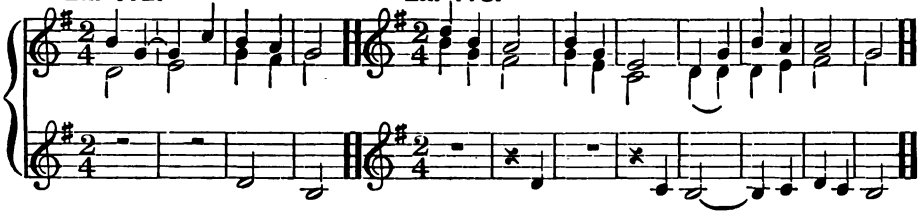
No. 44. O, why should Life?

Music by A. MÜHLING.
(German.)



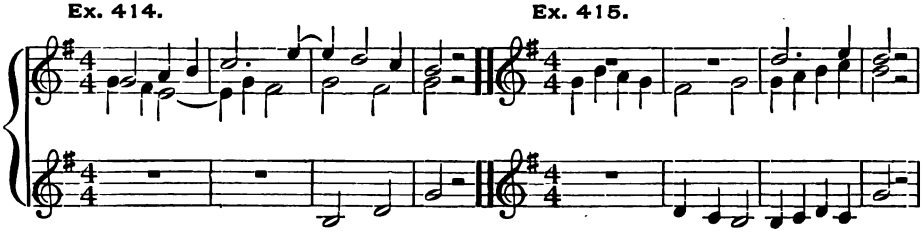
Ex. 412.

Ex. 413.

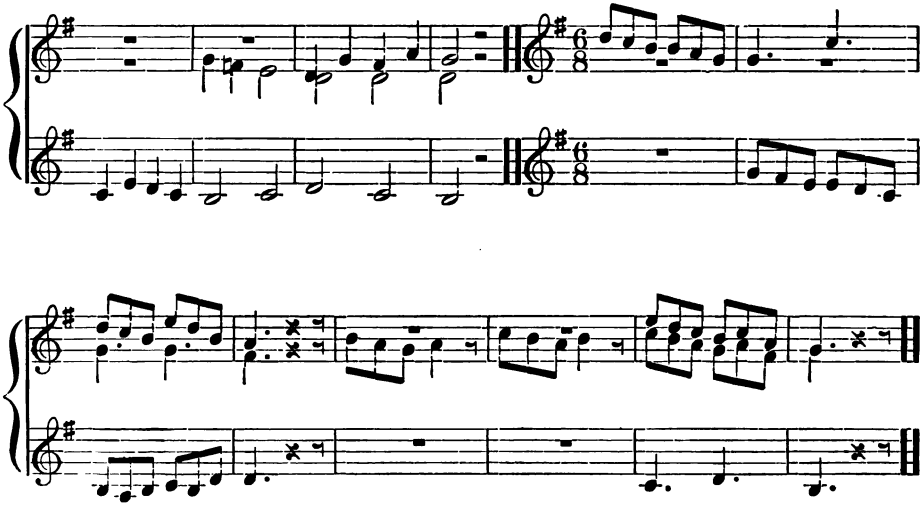


Ex. 414.

Ex. 415.



Ex. 416.



No. 45. A Song of Birds.

Words Adapted.

1. List - en to the mu - sic Com - ing with the breeze,
2. They are sing - ing ear - ly, Just at break of day;
3. Im - i - tate the song - sters, In their pleas - ant song,

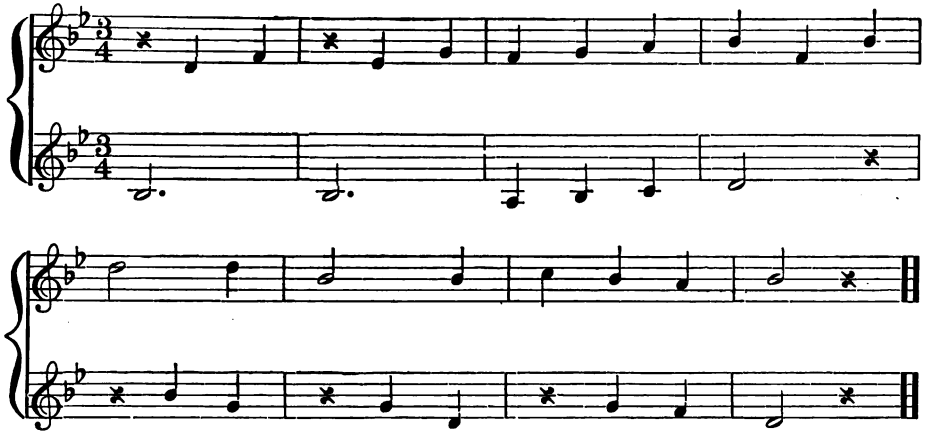
'Tis the mer - ry song - sters 'Mong the wav - ing trees,
Let us, with our voi - ces, Join their tune - ful lay,
Sing - ing ev - er clear - ly, Free - ly, full and strong,

'Tis the mer - ry song - sters 'Mong the wav - ing trees.
Let us, with our voi - ces, Join their tune - ful lay.
Sing - ing ev - er clear - ly, Free - ly, full, and strong.

Dictation.

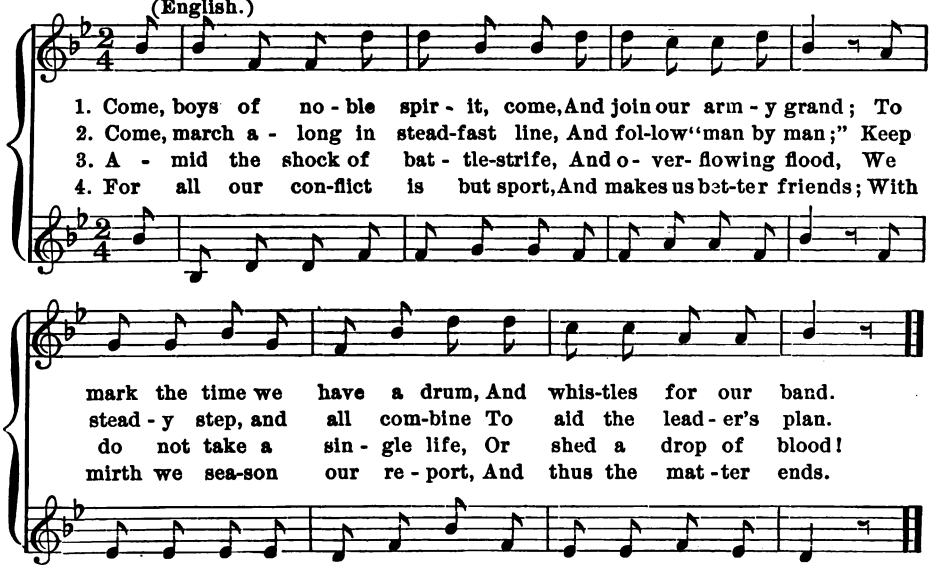
The key signature, G, is one sharp, which is written upon the fifth line, thus : . There is a new metric signature ($\frac{3}{2}$) which means that each measure shall contain three half notes. The whole note with dot (𝅗𝅥.) in the last measure is equivalent to three half notes.

Ex. 417.

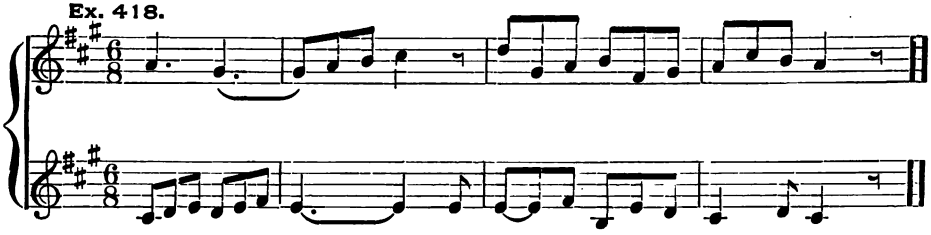


No. 46. Come, Boys of Noble Spirit, Come!

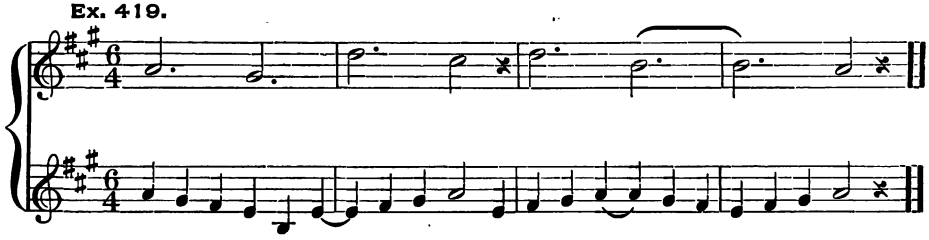
Words by A. J. Foxwell. (English.) Melody by A. Struth (arr.)



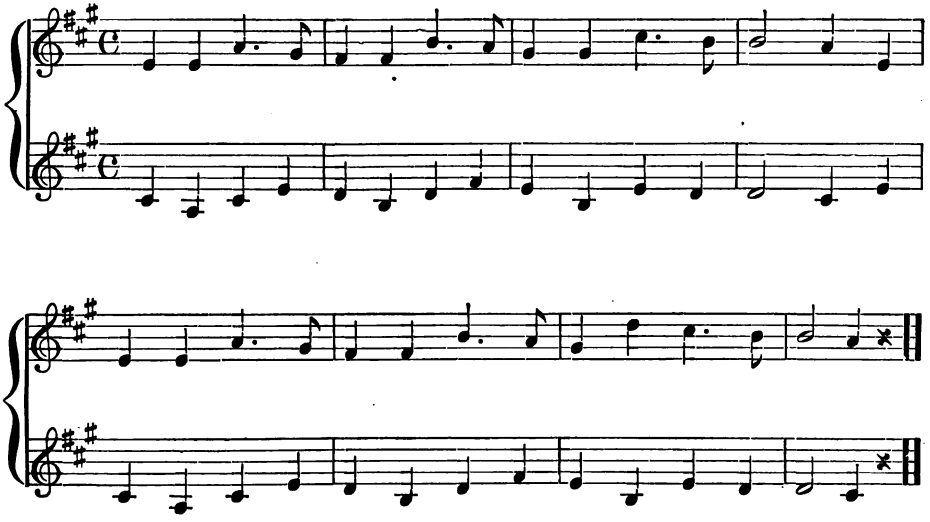
Ex. 418.



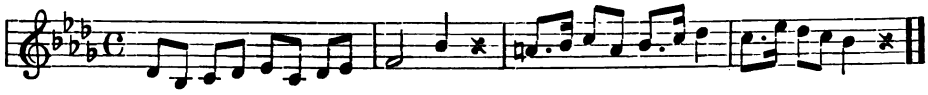
Ex. 419.



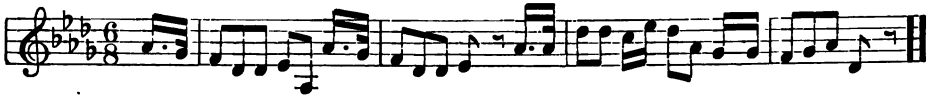
Ex. 420.



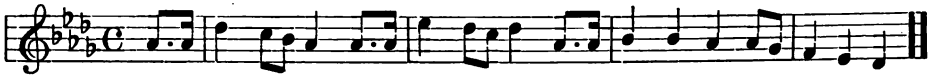
Ex. 421. Ch. Ser. E. Page 9, Ex. 2.



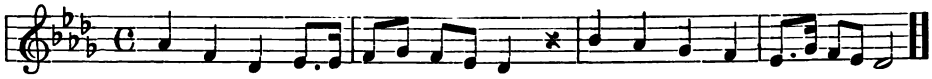
Ex. 422.



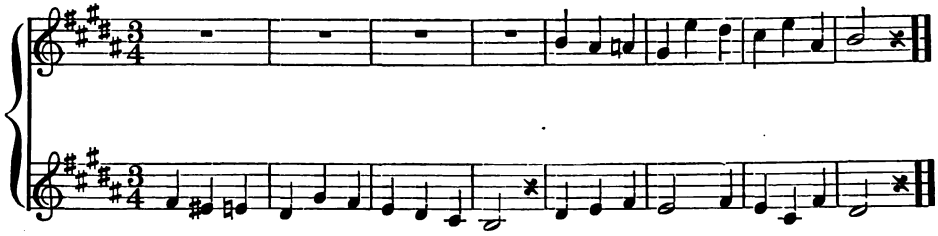
Ex. 423.



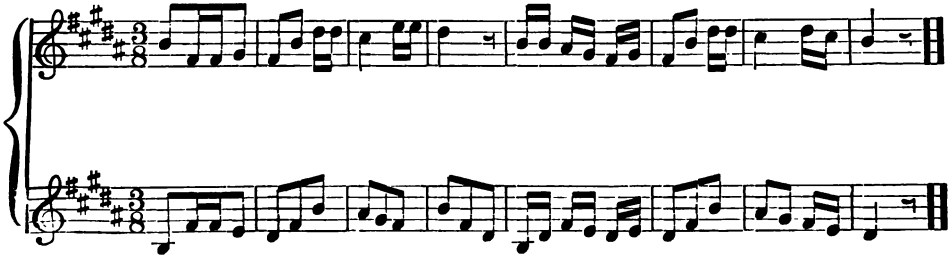
Ex. 424.



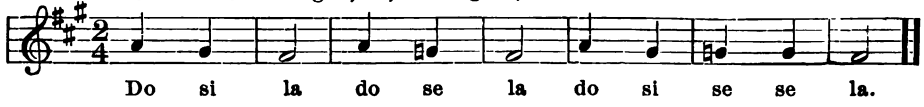
Ex. 425.



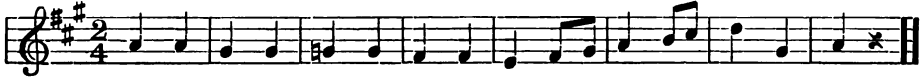
Ex. 426.



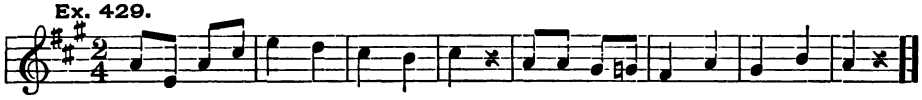
Ex. 427. Ch. Ser. E. Page 6, all, and Page 10, Ex. 6.



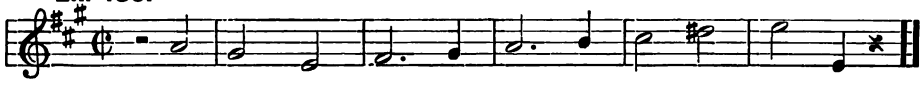
Ex. 428.



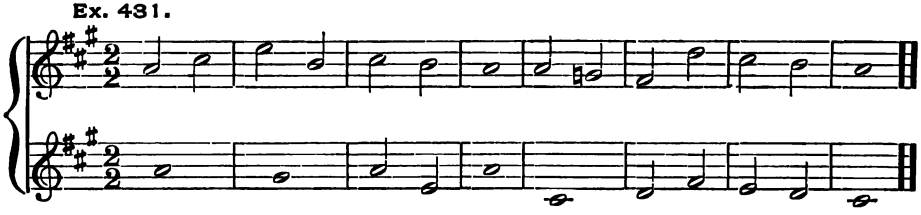
Ex. 429.



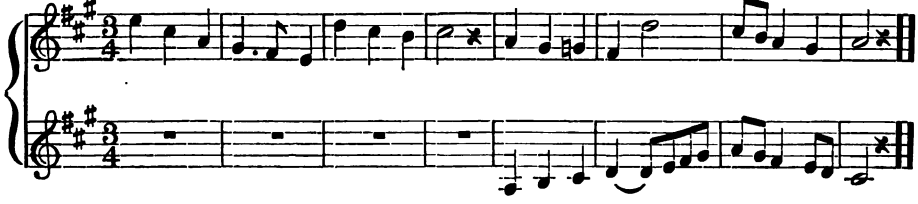
Ex. 430. BEETHOVEN.



Ex. 431.

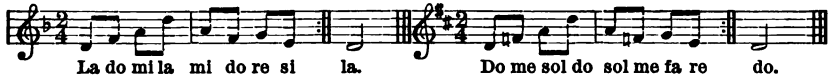


Ex. 432.

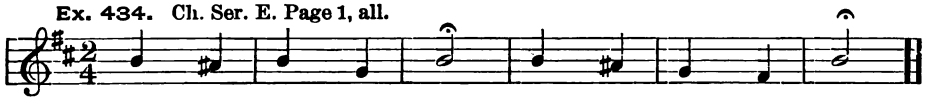


Vocal Drill.

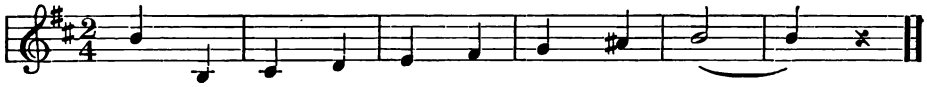
Ex. 433.



Ex. 434. Ch. Ser. E. Page 1, all.



Ex. 435.



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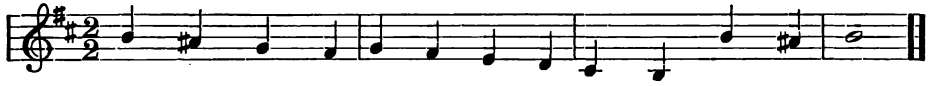
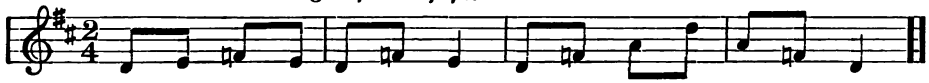


Ex. 437. Ch. Ser. E. Page 10, Exs. 1, 2, 3.



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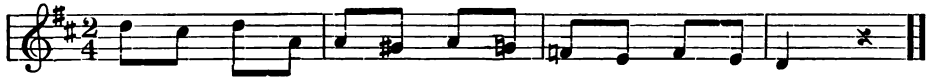
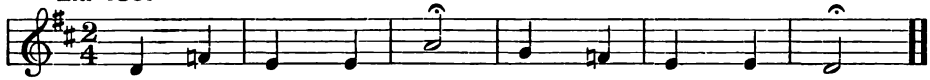
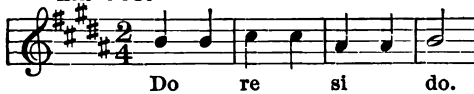


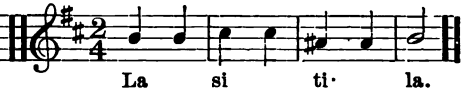
Ex. 439.



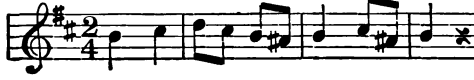
Ex. 440.



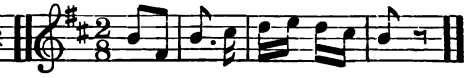
Ex. 441.



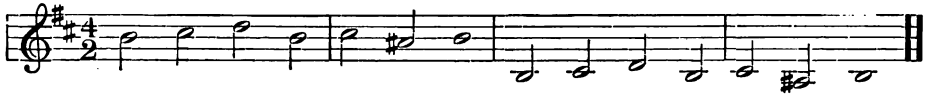
Ex. 442.



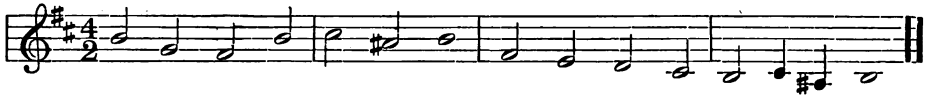
Ex. 443.



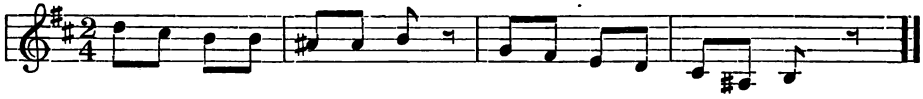
Ex. 444.



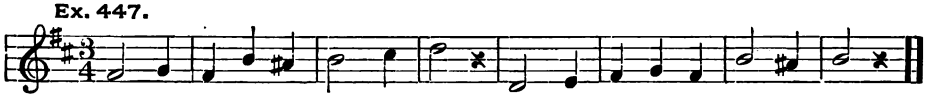
Ex. 445.



Ex. 446.

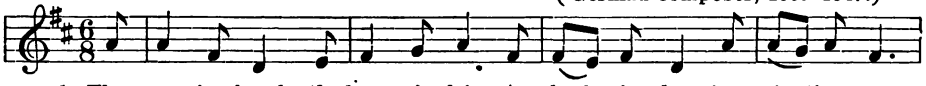


Ex. 447.

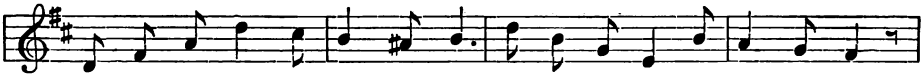


No. 47. The Morning Breaks.

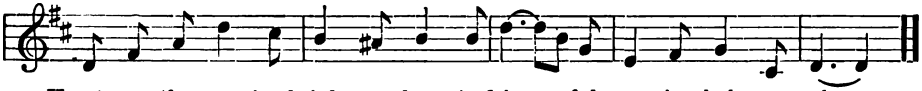
F. MENDELSSOHN-BARTHOLDY.
(German composer, 1809–1847.)



1. The morn-ing breaks, the breeze is fair, A bark is dan-cing o'er the stream;
2. Let fav-'ring winds the can - vas swell, To friends we leave a kind fare-well;

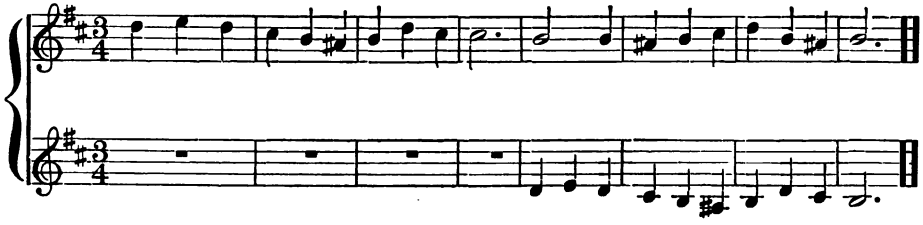


Hearts, as the morn - ing bright, are there, And joy - ful eyes in glad - ness gleam,
Speed on, good ship, thro' o - cean foam, And safe-ly bear us to our home,

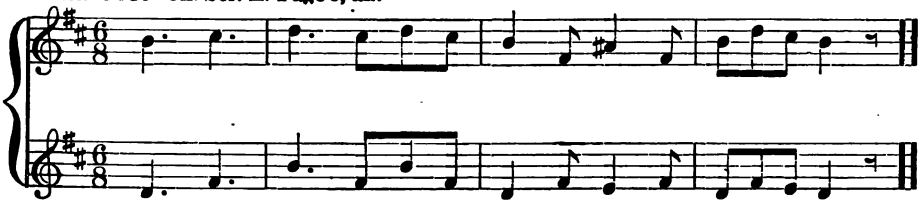


Hearts, as the morning bright, are there, And joy - ful eyes in glad - ness gleam.
Speed on, good ship, thro' o - cean foam, And safe - ly bear us to our home.

Ex. 448.

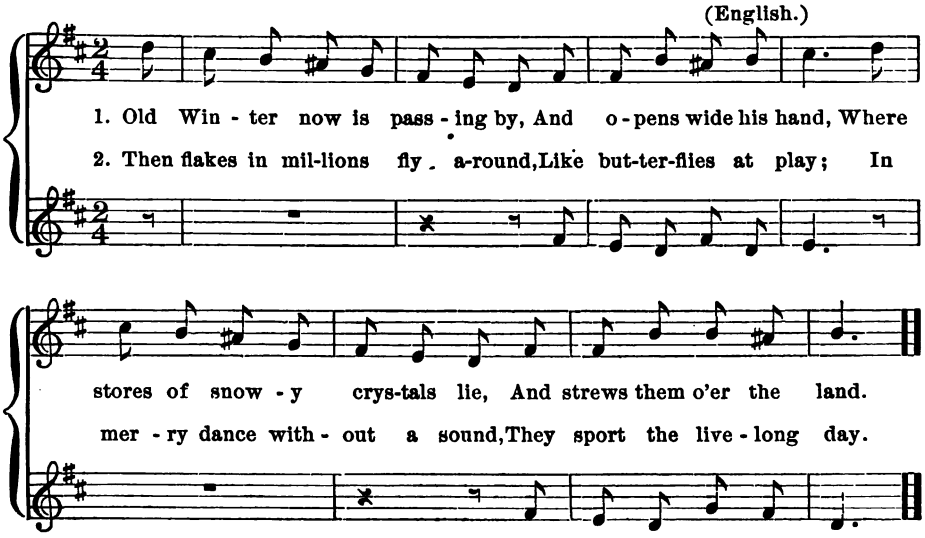


Ex. 449. Ch. Ser. E. Page 5, all. A. PANSERON.

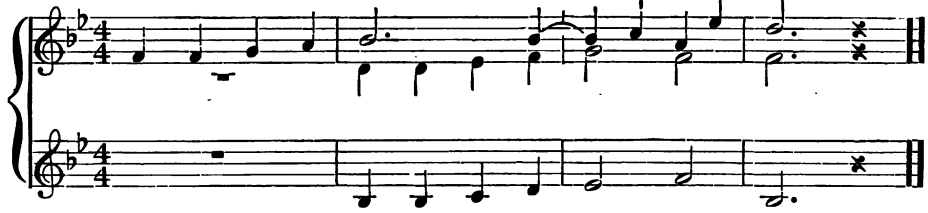


No. 48. Old Winter.

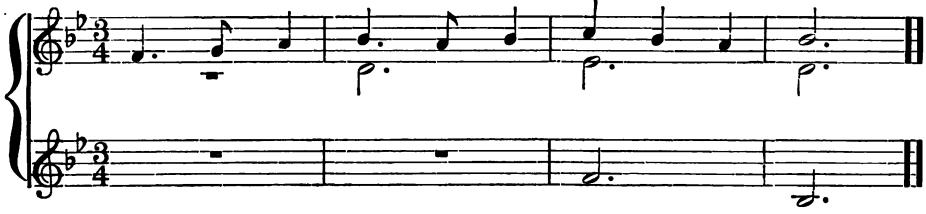
Words by A. J. FOXWELL.
(English.)



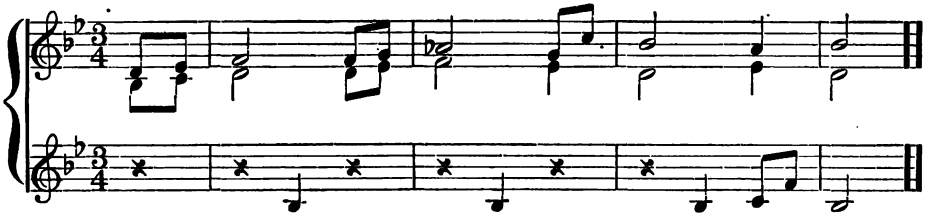
Ex. 450.



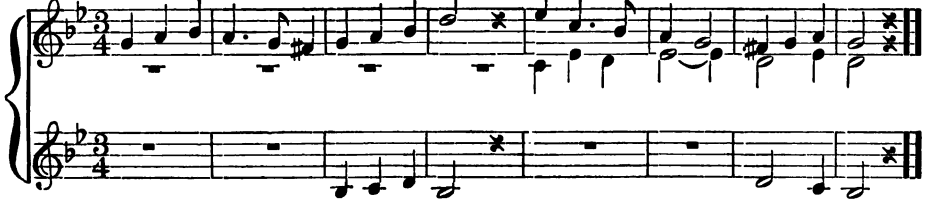
Ex. 451.



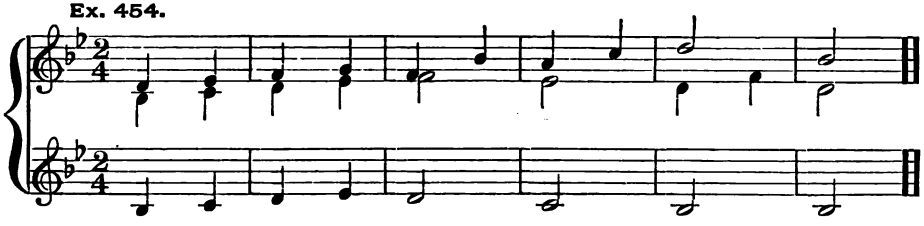
Ex. 452.



Ex. 453.

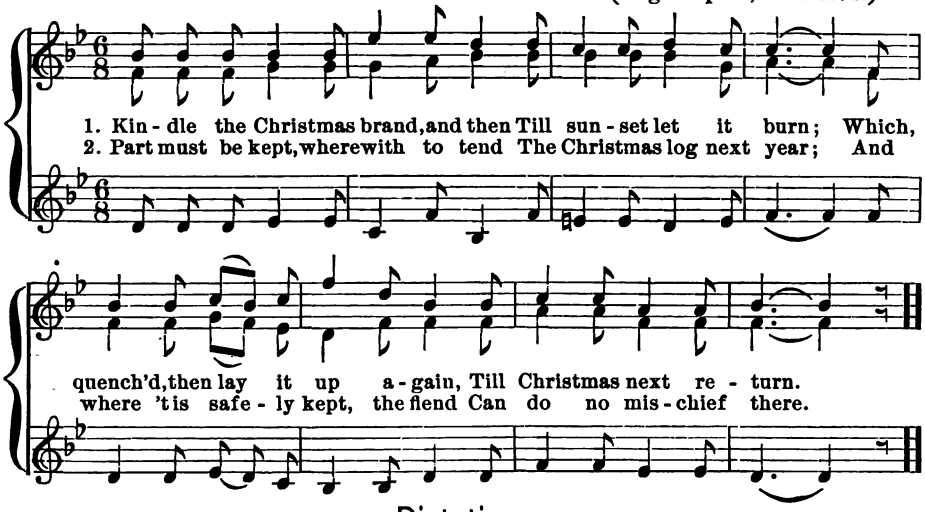


Ex. 454.



No. 49. A Candlemas Song.

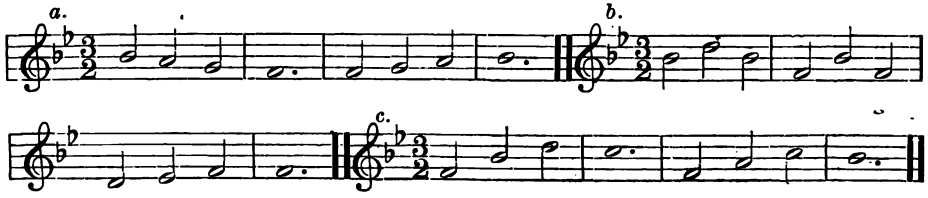
Words by ROBERT HERRICK.
(English poet, 1591–1674.)



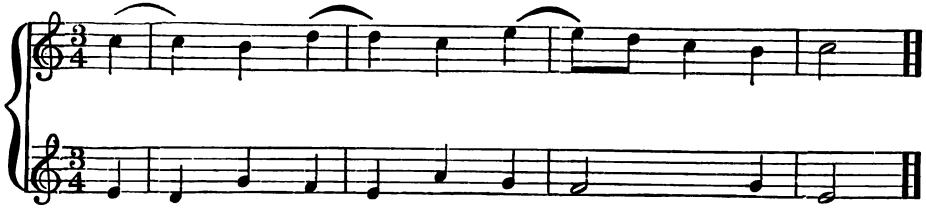
Dictation,

This key, B♭, has for its signature two flats, which are to be written upon the third line and fourth space, thus : 

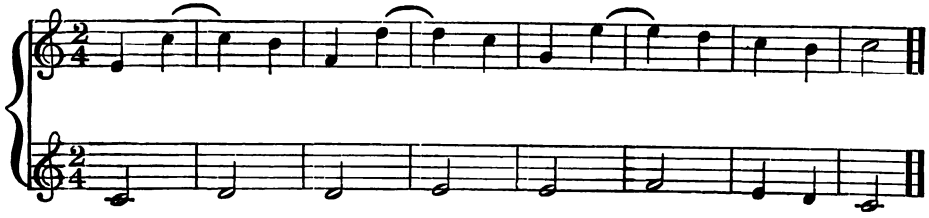
The note-values and the meter are the same as in the previous lesson.



Ex. 455.

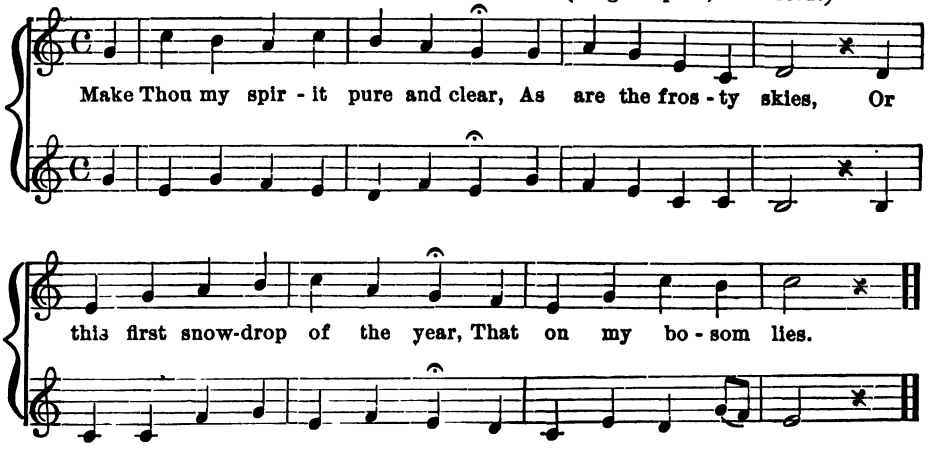


Ex. 456.

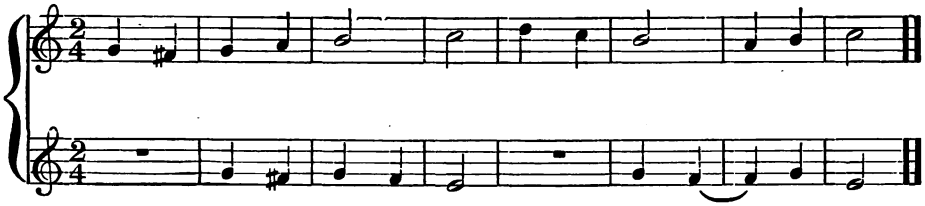


No. 50. Make Thou my Spirit Pure.

Words by ALFRED, LORD TENNYSON.
(English poet, 1809–1892.)

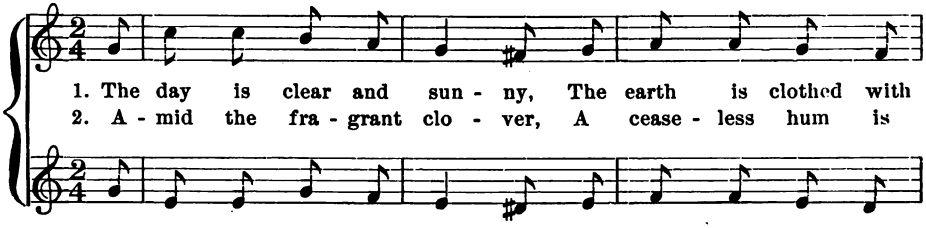


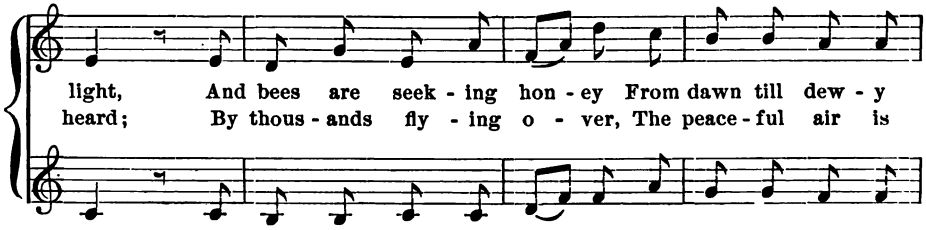
Ex. 457.

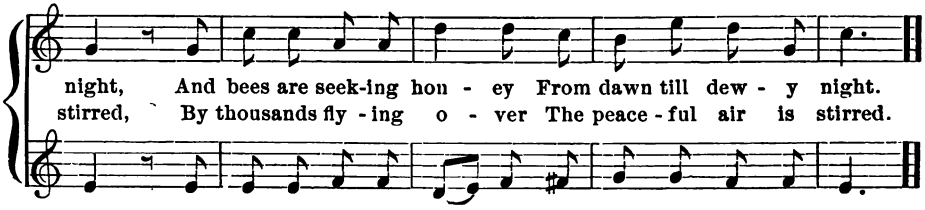


No. 51. The Bees.

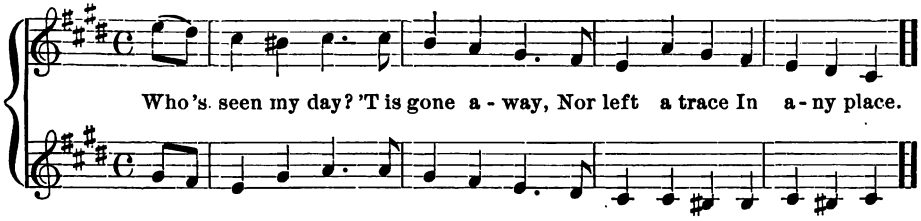
Words by A. J. Foxwell.
(English writer.)



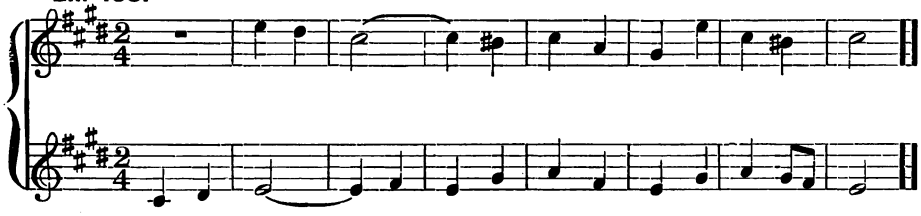




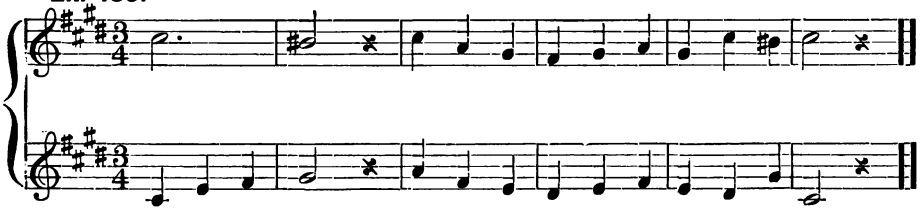
No. 52. A Lost Day.



Ex. 458.



Ex. 459.



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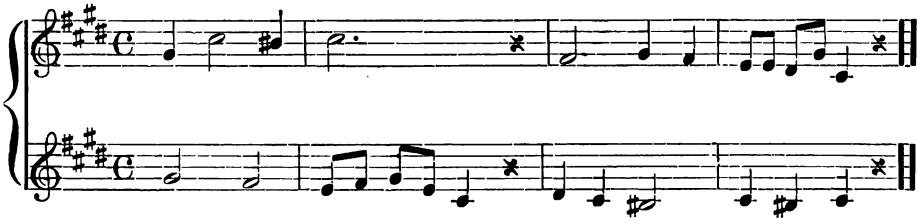
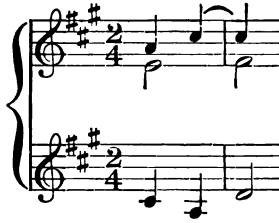


Ex. 461.



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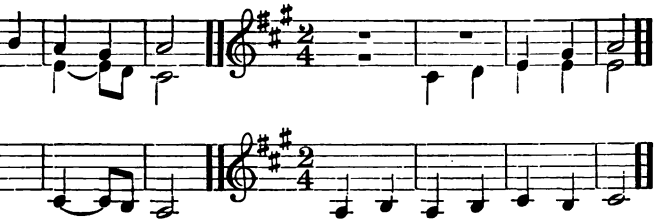
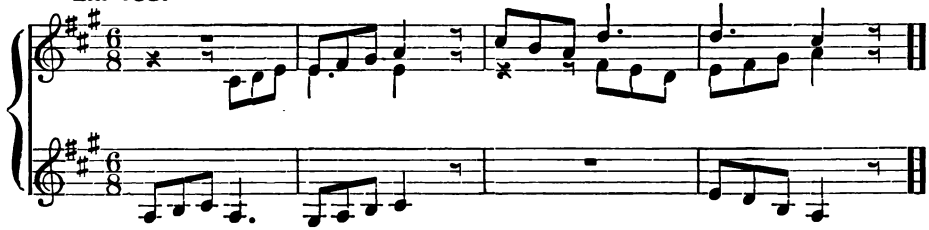
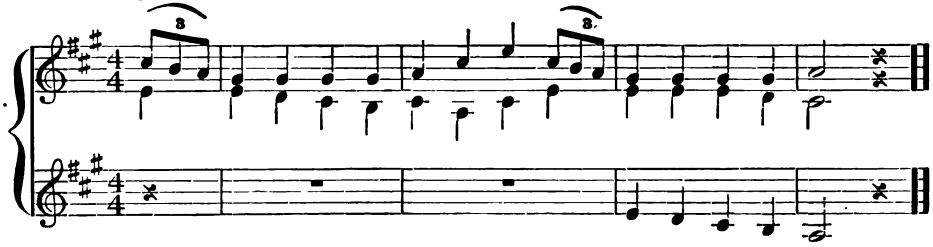


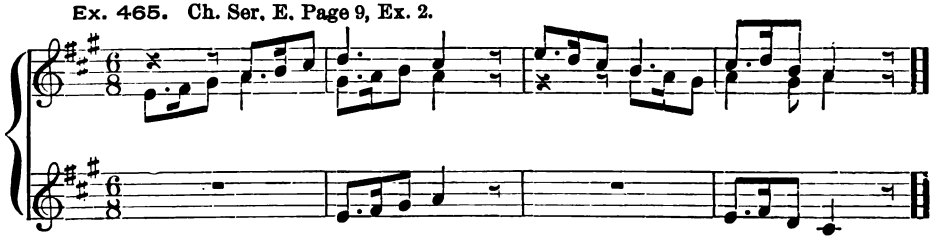
Ex. 463.



Ex. 464.



Ex. 465. Ch. Ser. E. Page 9, Ex. 2.



No. 53. Whitsuntide.

Words by ROBERT HERRICK.
(English poet, 1591–1674.)

When yew is out then birch is in, And ma - ny flow'rs be - side, Both

of a fresh and fra-grant kind, To hon - or Whit - sun - tide.

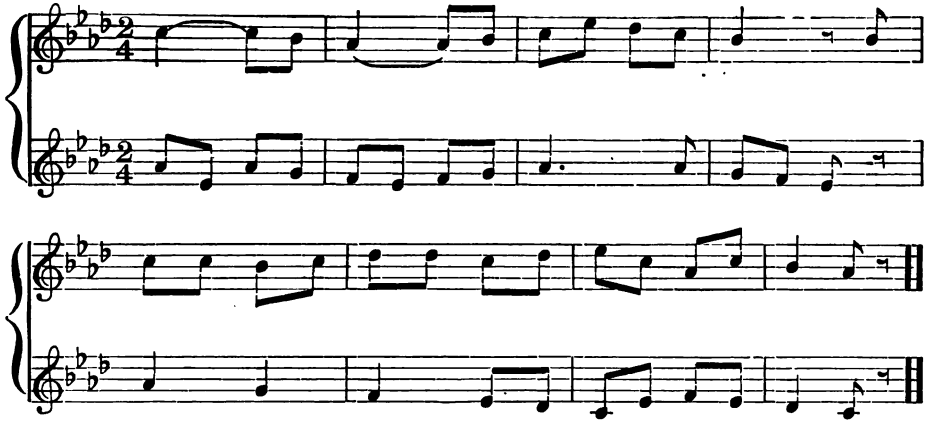
Ex. 466.

Dictation.

The new key signature, A, has three sharps, placed upon the fifth line, third space, and space above the staff, thus:

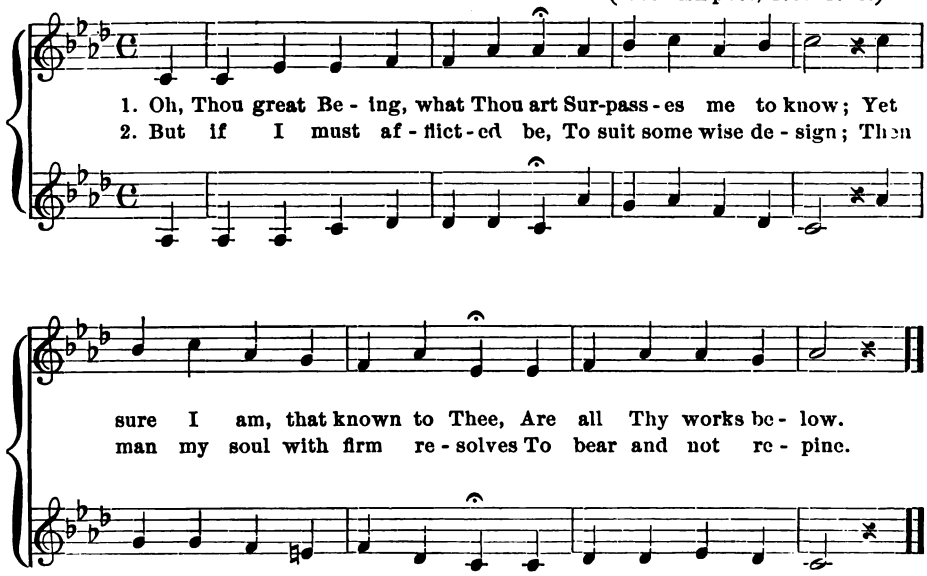
a. *b.* *c.*

Ex. 467.

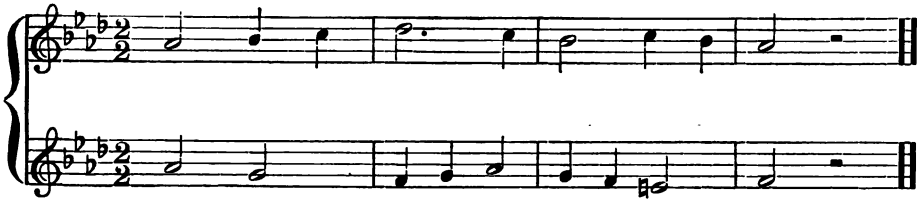


No. 54. A Prayer.

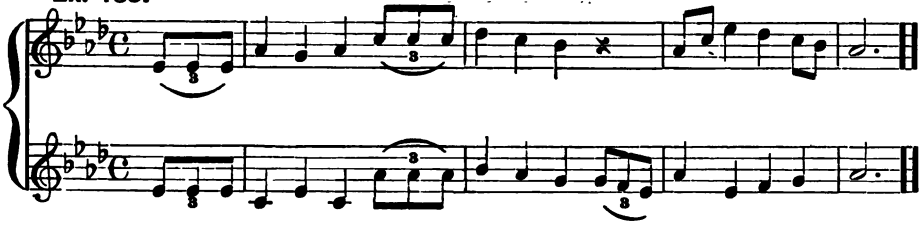
Words by ROBERT BURNS.
(Scottish poet, 1759–1796.)



Ex. 468.

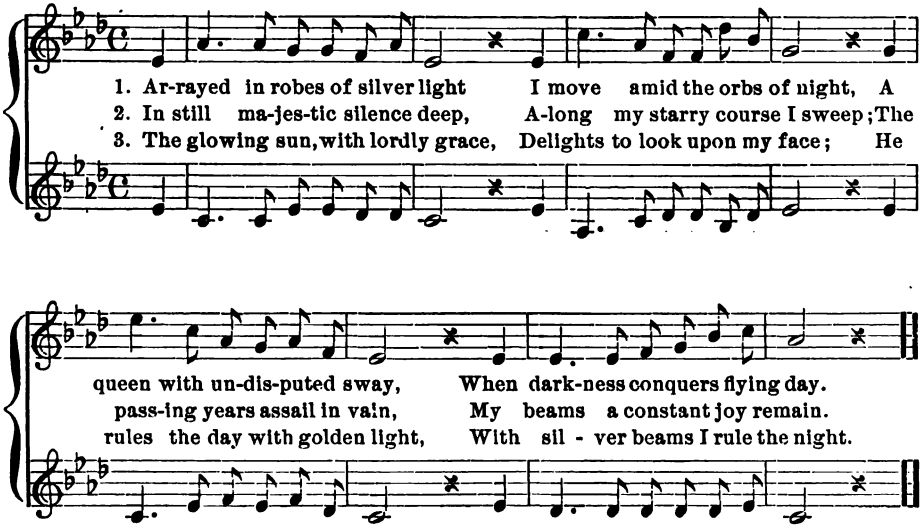


Ex. 469.

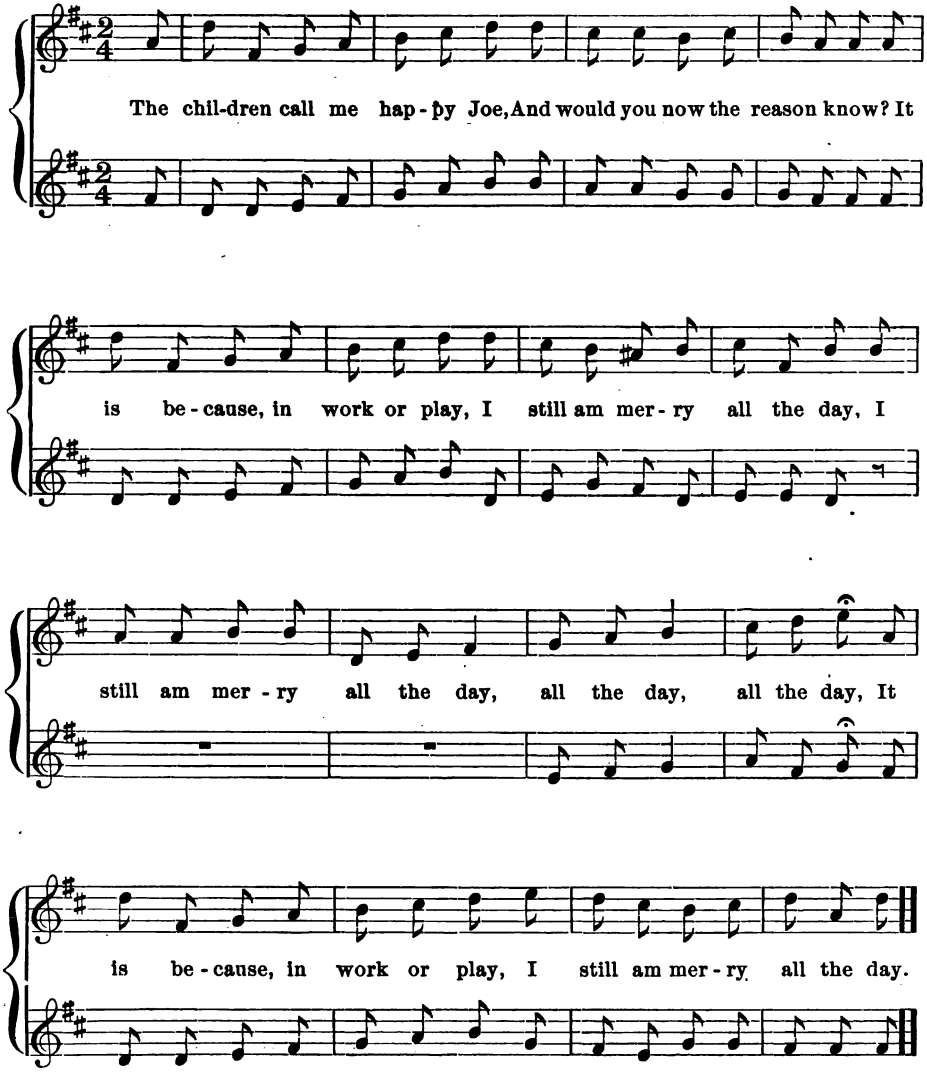


No. 55. The Moon.

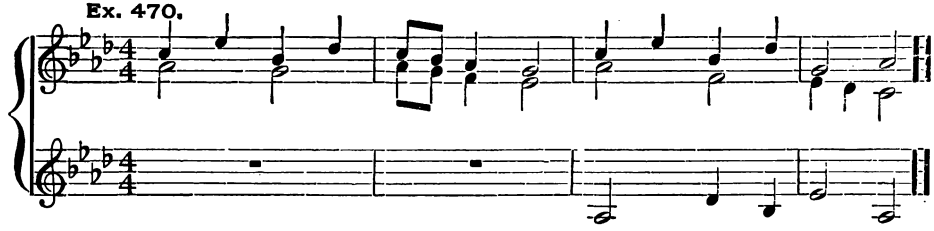
Words Adapted.



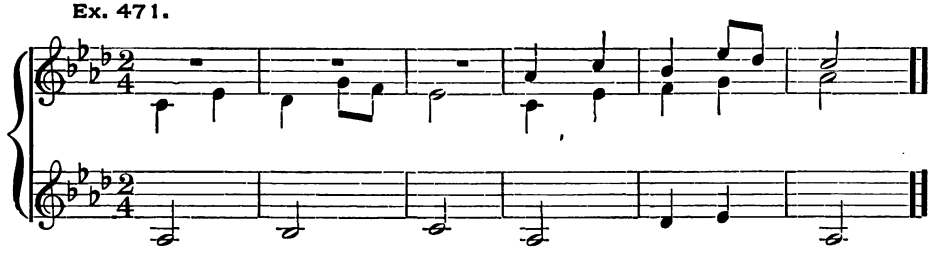
No. 56. Happy Joe.



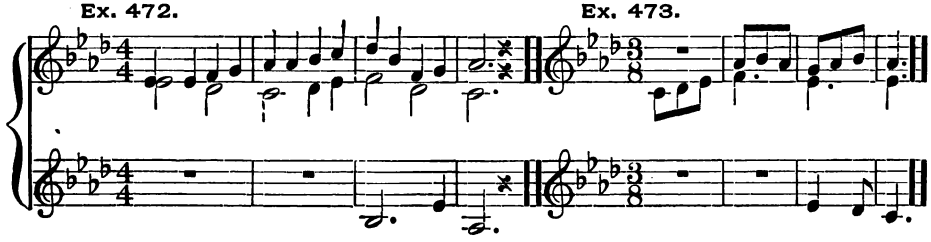
Ex. 470.



Ex. 471.

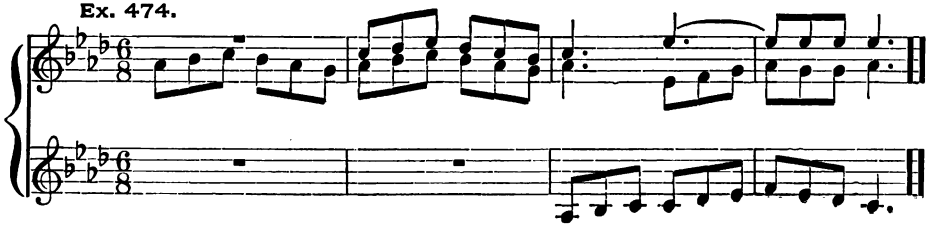


Ex. 472.



Ex. 473.

Ex. 474.



No. 57. The May Pole.

Words by ROBERT HERRICK.
(English poet, 1591–1674.)

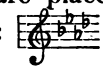
The May - pole is up, Now give me the cup; I'll

drink to the gar - lands a - round it; But first un - to those Whose

hands did com - pose The glo - ry of flow - ers that crown'd it.

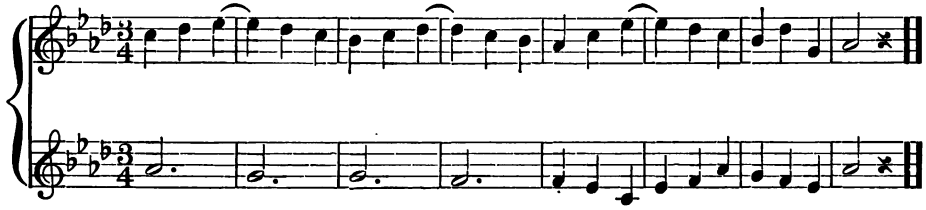
Dictation.

The new key, A♭, has four flats for its signature. They are placed upon the third line, fourth space, second space, fourth line, thus:



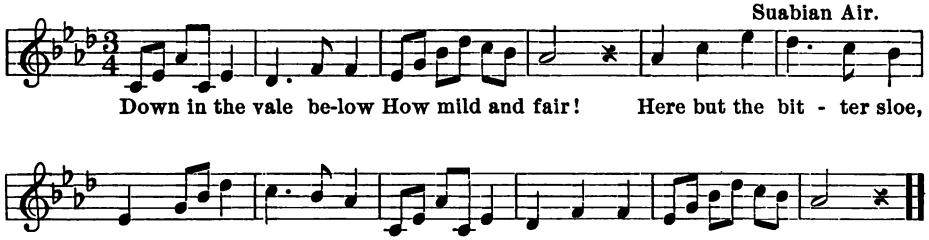
a. *b.* *c.*

Ex. 475.



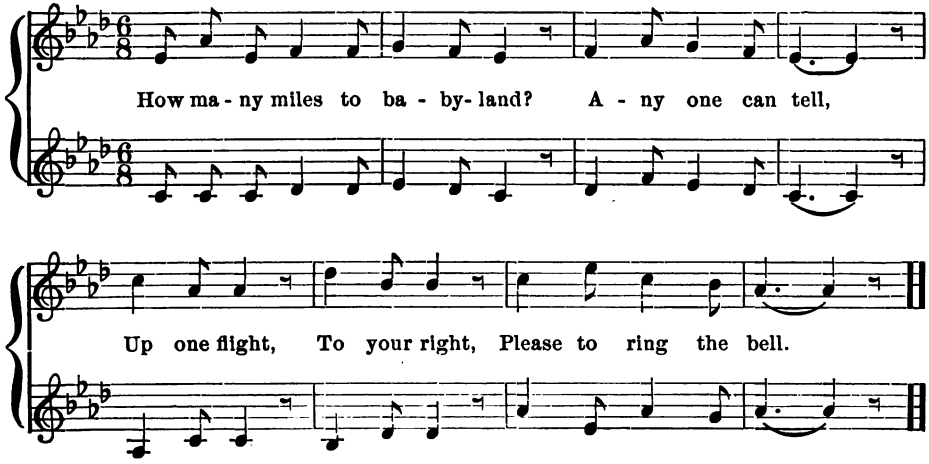
No. 58. The Lowland Home.

Suabian Air.



No. 59. How many Miles?

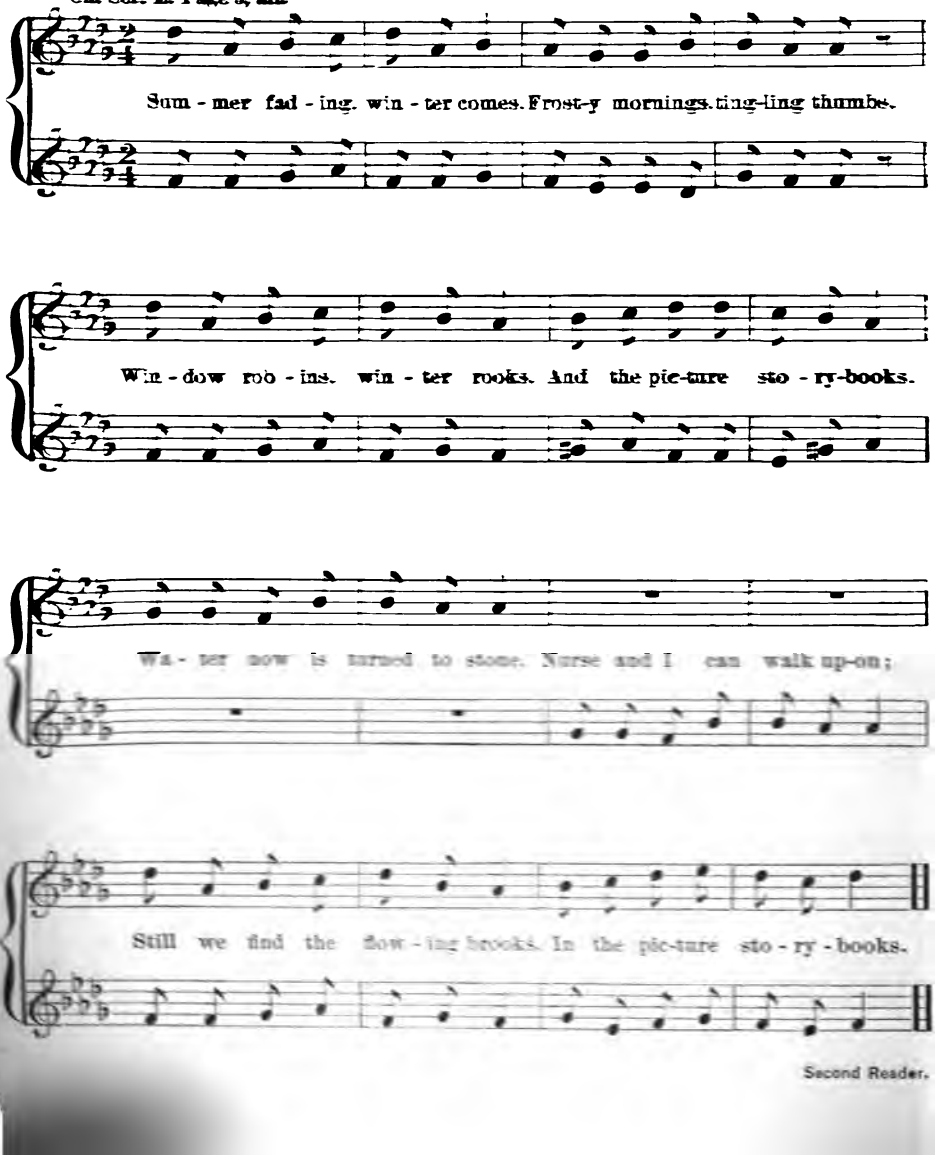
Nursery Rhyme.



No. 60. Picture Books in Winter.

Words by R. L. Stevenson.
(Scottish author. 1850–1894.)

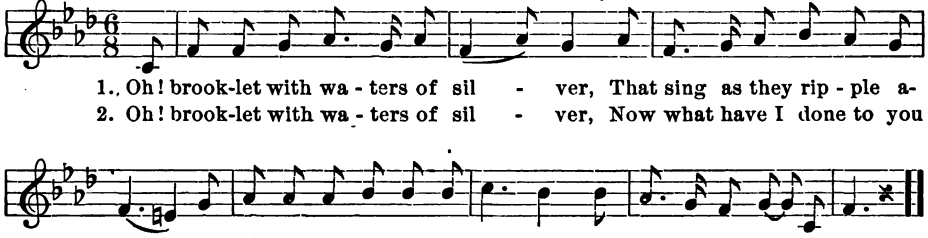
Ch. Ser. E. Page 5, all.



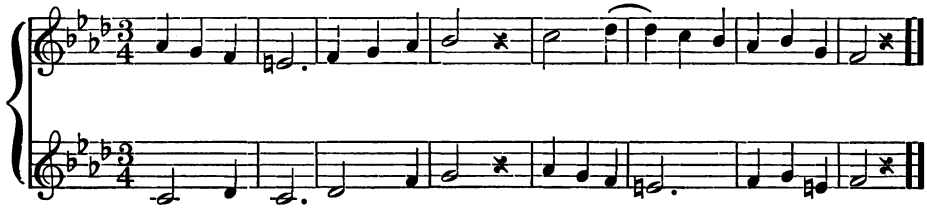
No. 61. The Naughty Brooklet.

Words Adapted.

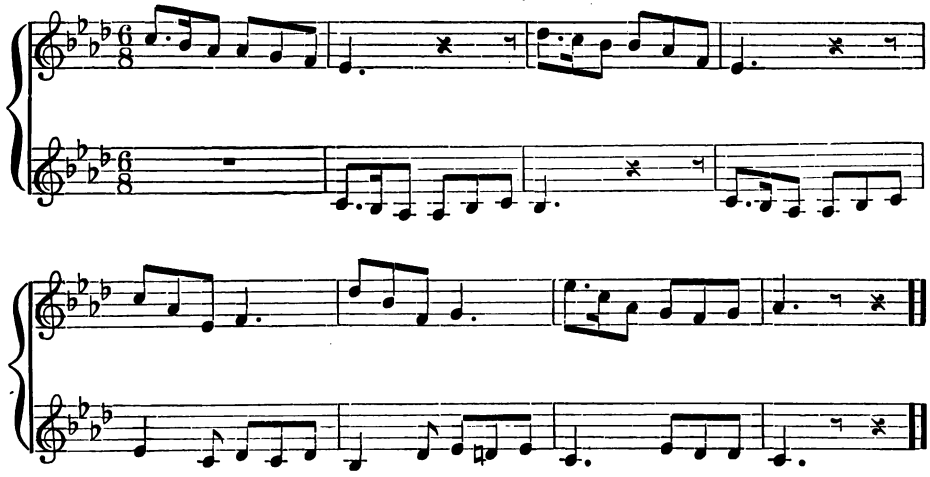
CARL REINECKE.
(German composer, 1827—.)



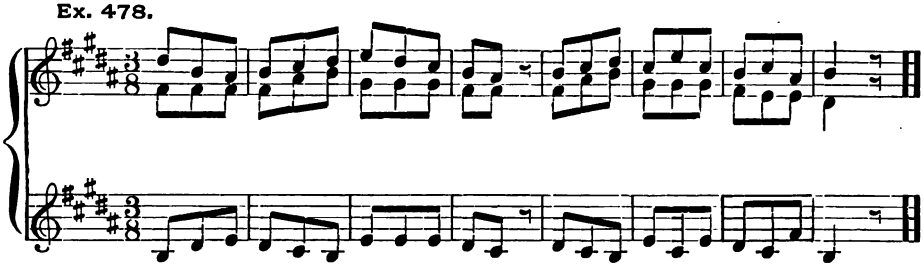
Ex. 476.



Ex. 477.



Ex. 478.



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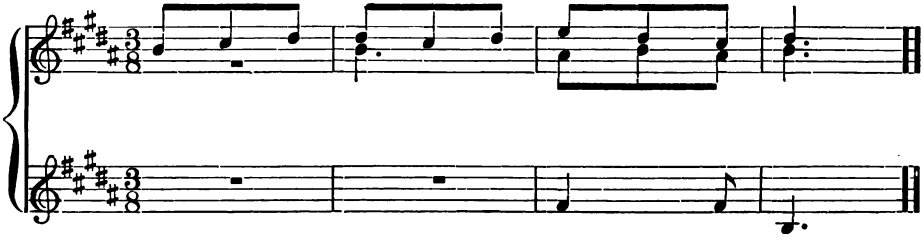

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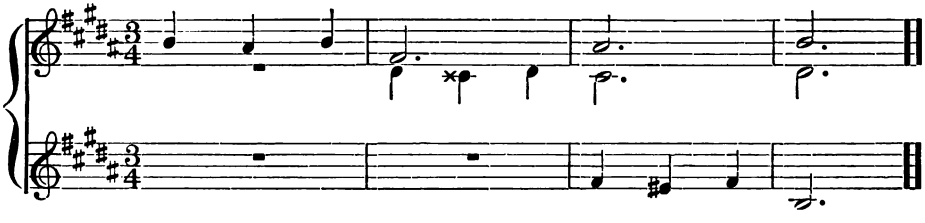
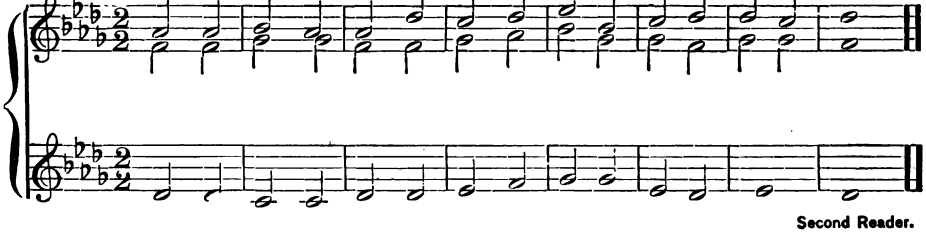
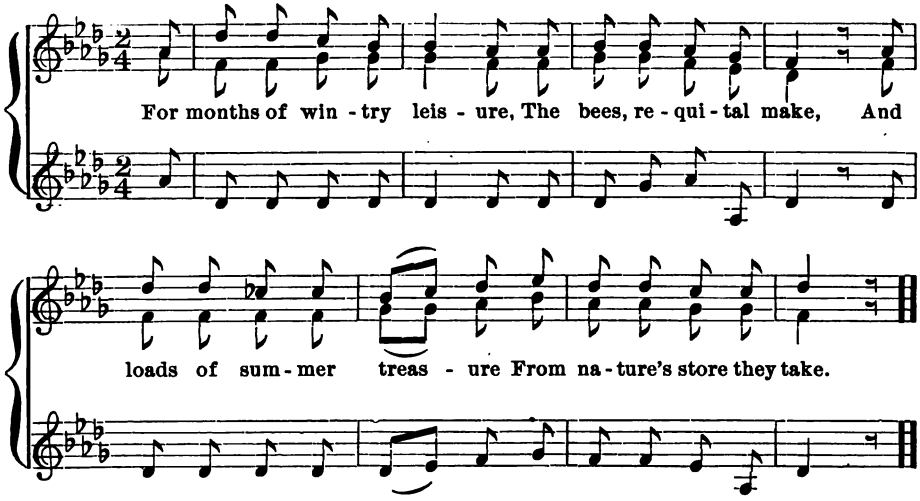


Ex. 481.

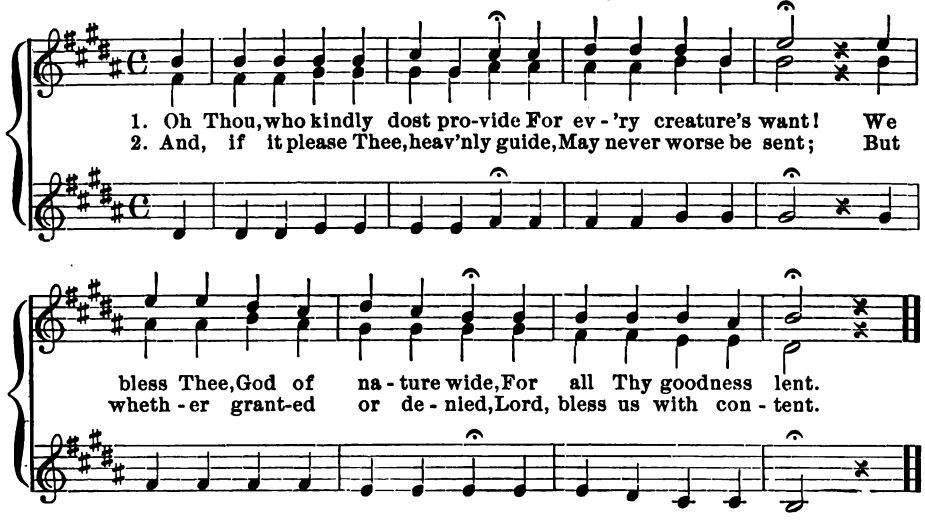


No. 62. The Bees.



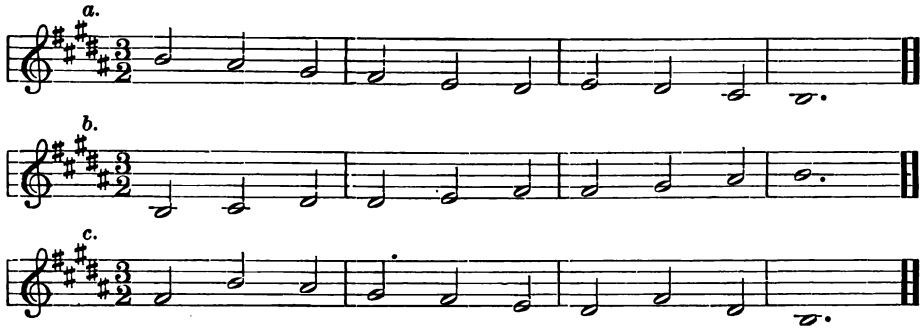
No. 63. O Thou, who kindly dost provide.

Words by ROBERT BURNS.
(Scottish poet, 1759–1796.)



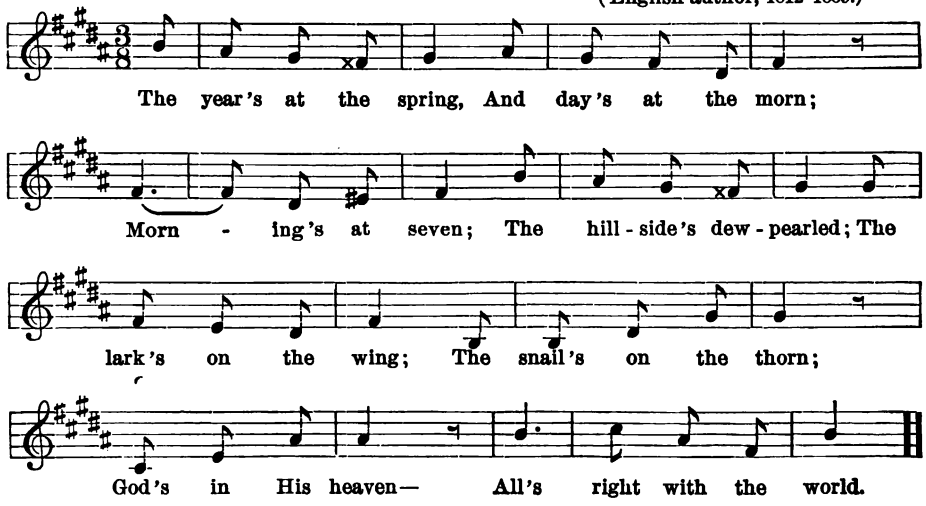
Dictation.

The signature of the new key, B, is five sharps. They are placed on the fifth line, third space, space above the staff, fourth line, and second space, thus: 

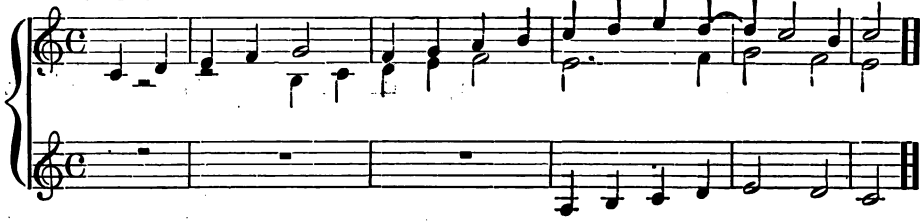


No. 64. Song from "Pippa Passes."

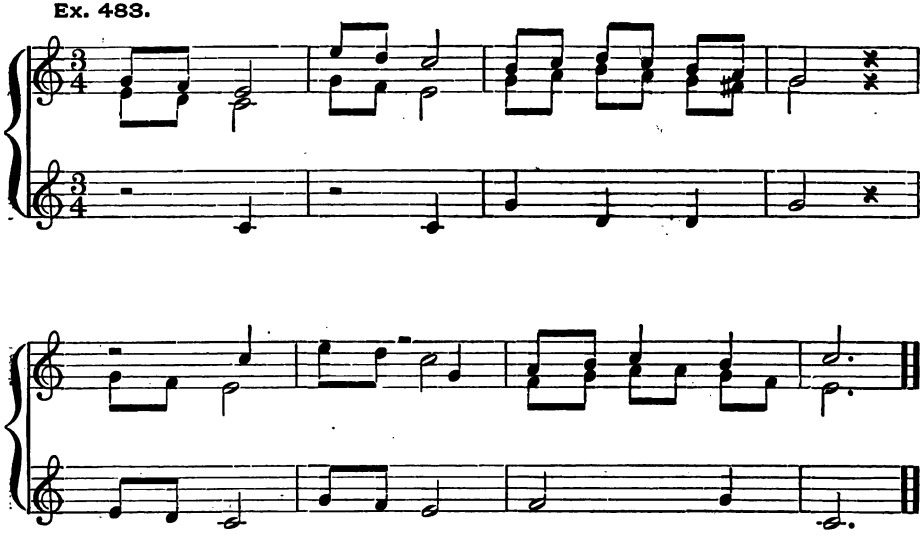
Words by ROBERT BROWNING.
(English author, 1812–1889.)



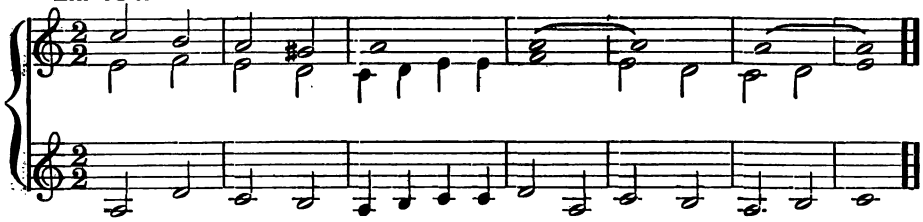
Ex. 482.



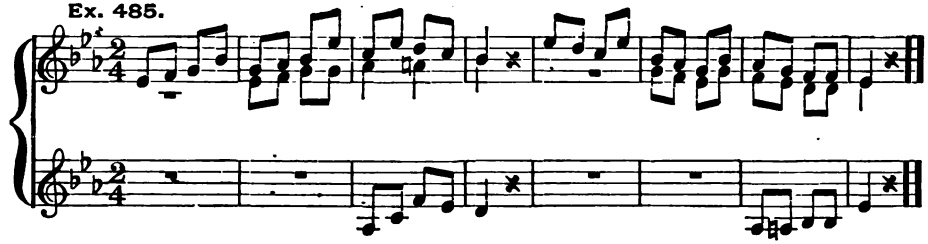
Ex. 483.



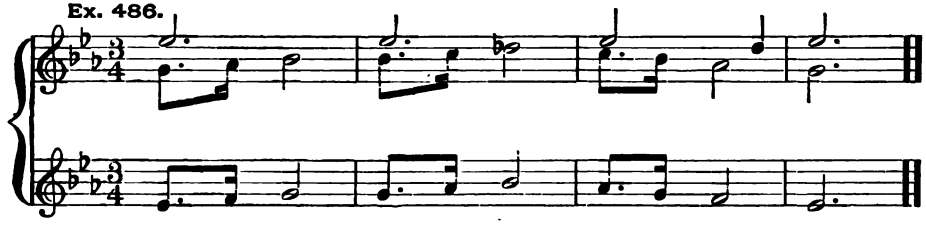
Ex. 484.



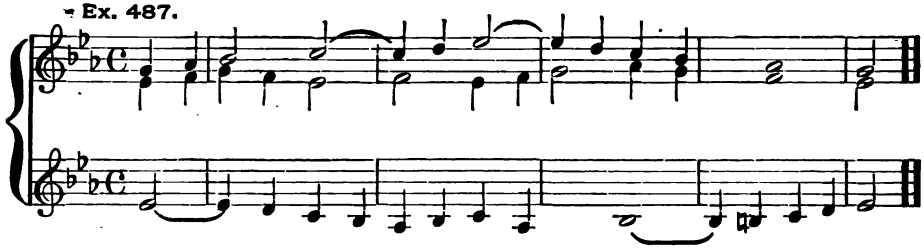
Ex. 485.



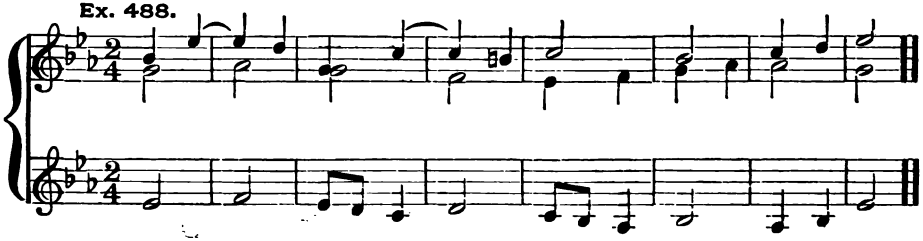
Ex. 486.



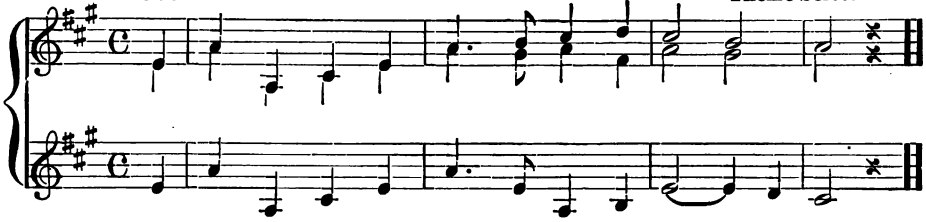
Ex. 487.



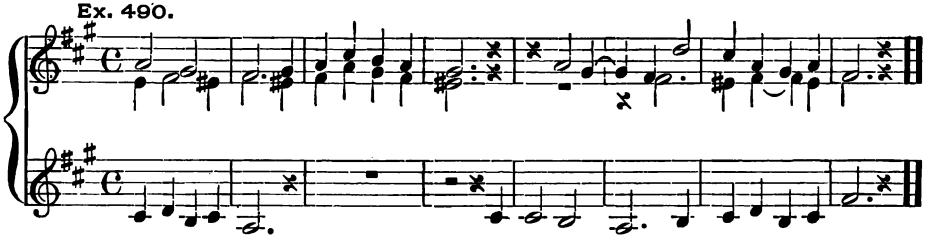
Ex. 488.



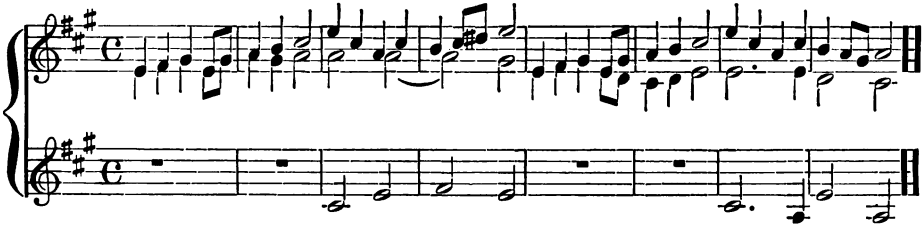
Ex. 489. Theme Selected.



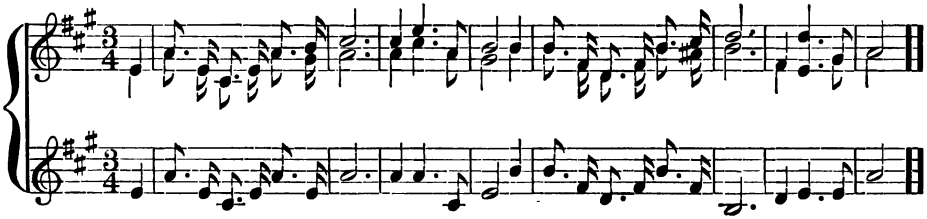
Ex. 490.



Ex. 491.



Ex. 492. Ch. Ser. E. Page 9, Ex. 2. FRANZ ABT.



Second Reader.

No. 65. In Woods is Peace.

Ch. Ser. E. Page 11, Ex. 1.

Music by FRANZ ABT.
(German composer, 1819–1885.)

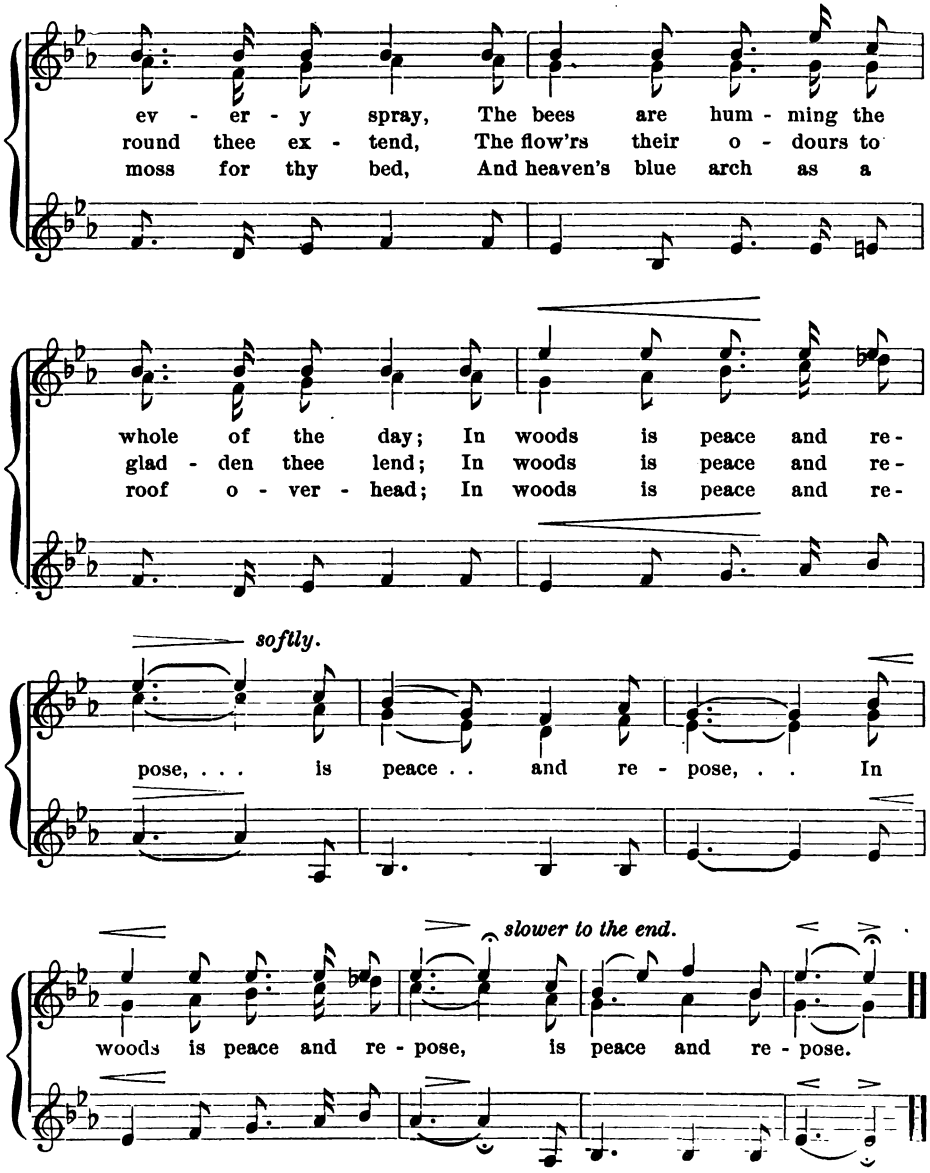
Slowly and softly.

1. In woods is peace, . . and in woods re-
2. In woods is peace, . . and in woods re-
3. In woods is peace, . . and in woods re-

pose. . . The trees' light mur - mur the foun - tain knows, the
pose. . . Come, mark what beau - ty the woods en - close, the
pose. . . For thee the sun in his splen - dor glows, in

Louder.

foun - tain . . knows; The birds keep sing - ing on
woods en - close: The trees their shad - ows a -
splen - dour . . glows; And thou may'st rest thee with


ev - er - y spray, The bees are hum - ming the
round thee ex - tend, The flow'rs their o - dours to
moss for thy bed, And heaven's blue arch as a
whole of the day; In woods is peace and re-
glad - den thee lend; In woods is peace and re-
roof o - ver - head; In woods is peace and re-
softly.
pose, . . . is peace . . and re - pose, . . In
slower to the end.
woods is peace and re - pose, is peace and re - pose.

No. 66. Sleep, my Darling Dolly.

Words by A. J. Foxwell. Music by G. Nakonz.

Tranquilly.

1. Sleep, my dar - ling dol - ly! Play would now be fol - ly; In your soft and
2. What if on the oak, there, Ra-vens sit and croak there? You can nothing
3. Smut, the dog, is bark - ing, Some new footstep mark-ing; But whatev-er
4. Let not night a - larm you, Darkness will not harm you; Sleep in peace, and

Softly

qui - et bed Rest your pret - ty flax - en head, Lie still and slum-ber, and
have to fear, You are safe - ly shelter'd here, Lie still and slum-ber, and
he may do, He will nev - er in - jure you! Lie still and slum-ber, and
morn - ing bright Soon will come to give you light; Lie still and slum-ber, and

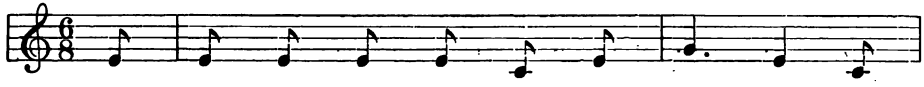
slum - ber.
slum - ber.
slum - ber.
slum - ber.

Second Reader.

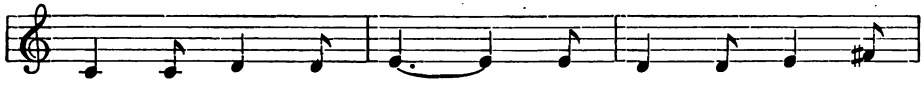
No. 67. O Welcome, Sweet Snow-drop.

Words Adapted.

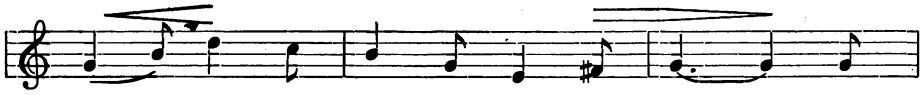
Music by G. Nakonz.
(German.)



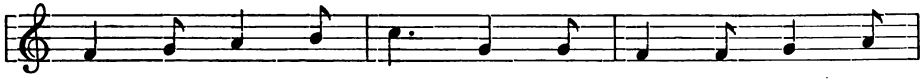
O wel - come, sweet snow - drop so pearl - y, Brave



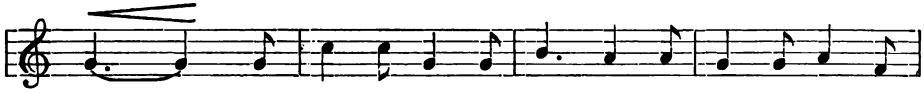
her - ald of the spring! Who com - est to us



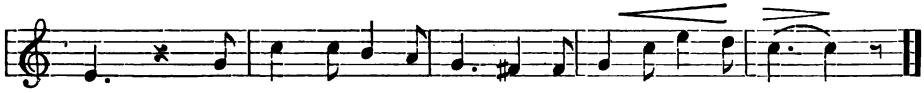
ear - ly, With hap - py news to bring: Say



will thou not feel lone - ly A - mid the waste of



snow, Where thy pure pet - als on - ly, Have dared their bloom to



show? Where thy pure pet-als on - ly, Have dared their bloom to show?

No. 68. Evening Song.

Music by F. SILCHER.
(German composer, 1789–1860.)

Softly.

1. The sun gives forth his wan - ing light, While slow - ly
2. Ere Thou, O Lord, dost close mine eyes, My voice to

sink - ing from our sight; He smiles a - dieu to
Thee in prayer shall rise: "O Heaven - ly Fa - ther,

sky and plain, Like one who'll soon re - turn a - gain!
draw Thou near — From out my night let morn ap - pear!"

Ex. 493.

No. 69. The Children's Birthday Gift.

Music by F. Silcher.
(German composer, 1789–1860.)

Joyously, but not too fast.

1. This neck - let take, dear moth - er, On this thy day of birth; More firm than a - ny oth - er, More firm than a - ny oth - er That man can forge on earth!
2. It is no gold - en neck - let, No cord of fab - ric rare; By God's own hand 't is wo - ven, By Gods own hand 't is wo - ven To clasp thy neck so fair!
3. 'Twill soothe thy heart in sor - row, How deep so e'er the wound; See, 't is our arms dear moth - er, See, 't is our arms, dear moth - er, That fond - ly clasp thee round!

No. 70. Summer.

Words by FRANK HENRIETTA.

Music by JOSEPH HAYDN (adapted).
(German composer, 1732–1809.)

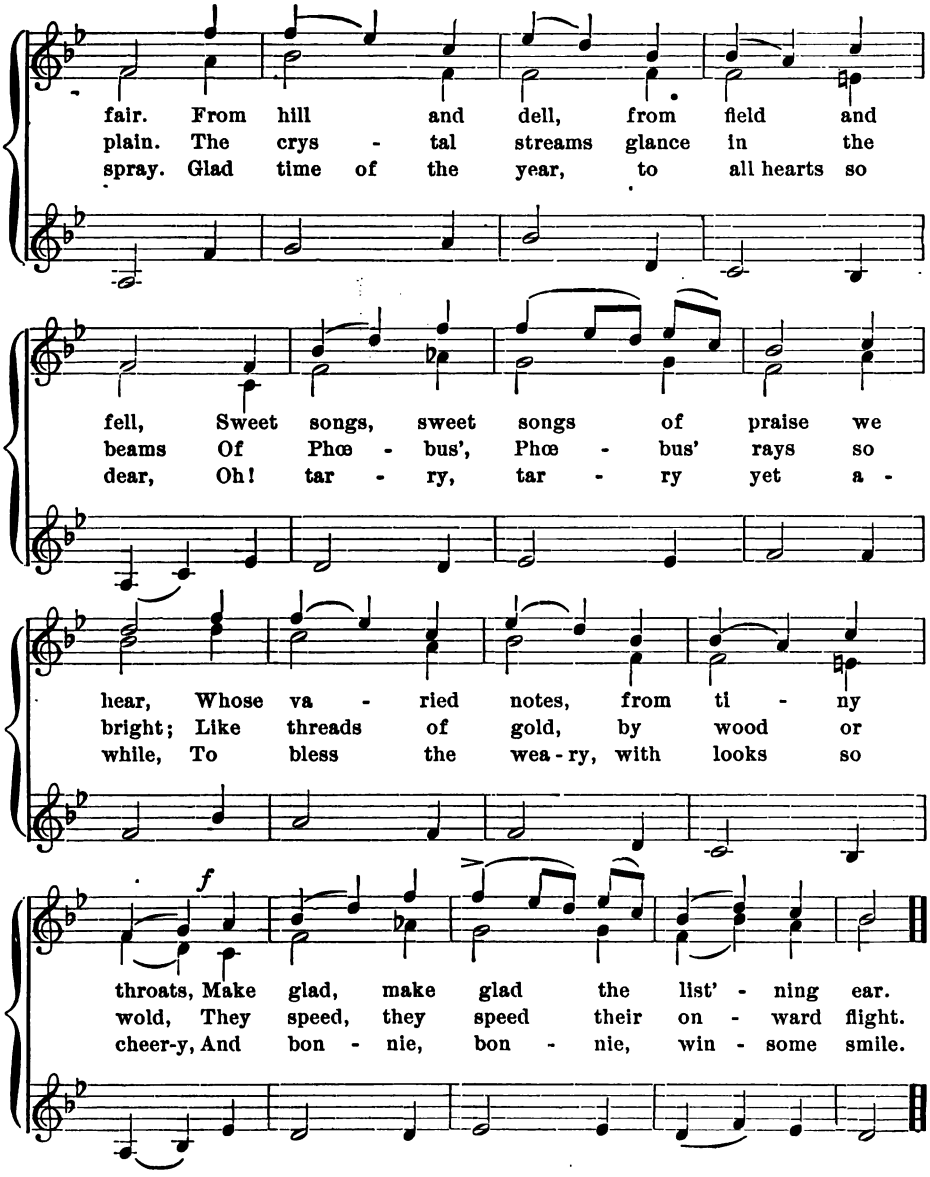
Slowly.

1. Now sum - mer flow'rs a - dorn the
2. Each smil - ing field doth rich - ness
3. In wood - lands green glad groups are

bow'rs With gems, with gems both rich and
yield In wealth, in wealth of rip' - ning
seen, The young, the young, the old, and

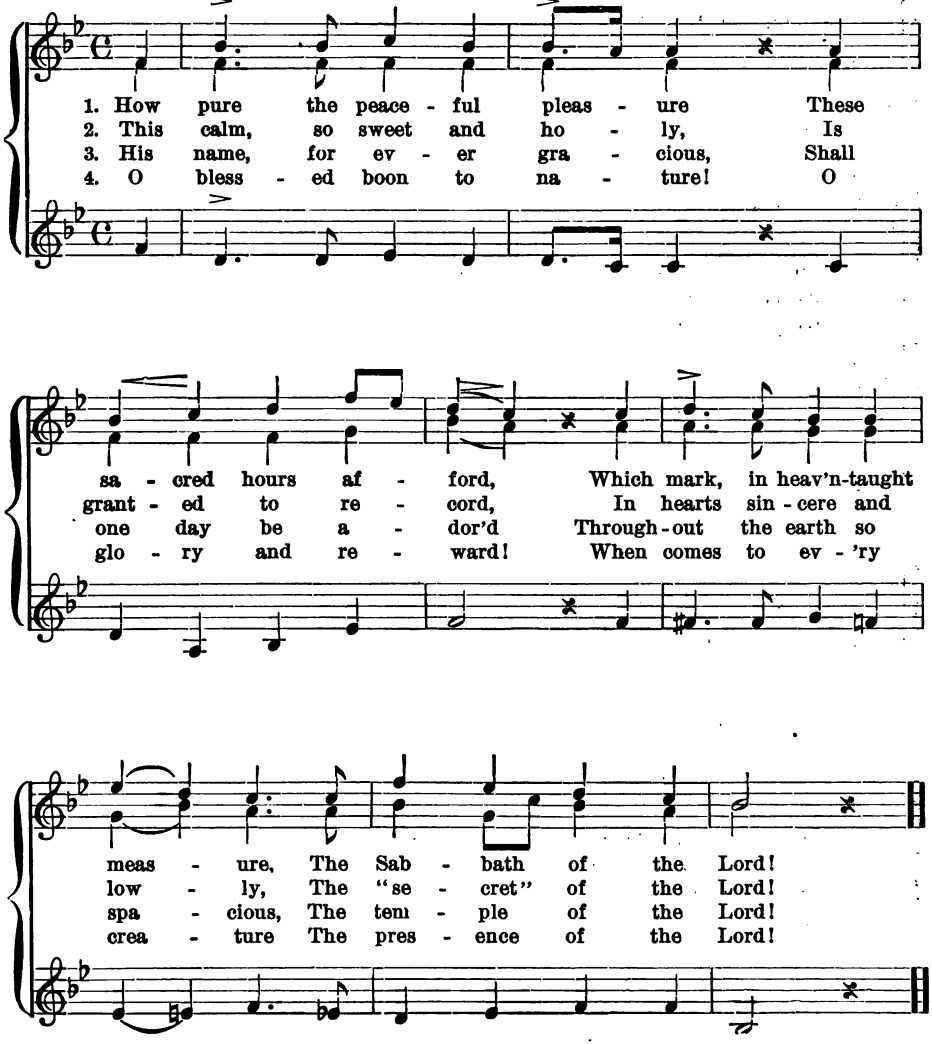
rare; The per - fum'd breeze sighs through the
grain, That wav - eth free, like a rest - less
gray; They think not of care whilst they lin - ger

trees — All earth, all earth looks bright and
sea, Wide o'er, wide o'er the check - er'd
there Be - neath, be - neath the haw - thorn

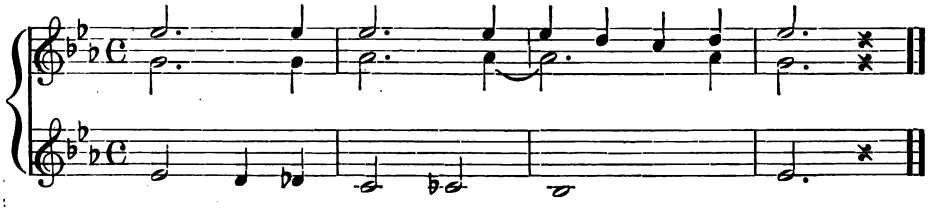

fair. From hill and dell, from field and
plain. The crys - tal streams glance in the
spray. Glad time of the year, to all hearts so
fell, Sweet songs, sweet songs of praise we
beams Of Phœ - bus', Phœ - bus' rays so
dear, Oh! tar - ry, tar - ry yet a -
hear, Whose va - ried notes, from ti - ny
bright; Like threads of gold, by wood or
while, To bless the wea - ry, with looks so
f
throats, Make glad, make glad the list' - ning ear.
wold, They speed, they speed their on - ward flight.
cheer-y, And bon - nie, bon - nie, win - some smile.

No. 71. How Pure the Peaceful Pleasure.

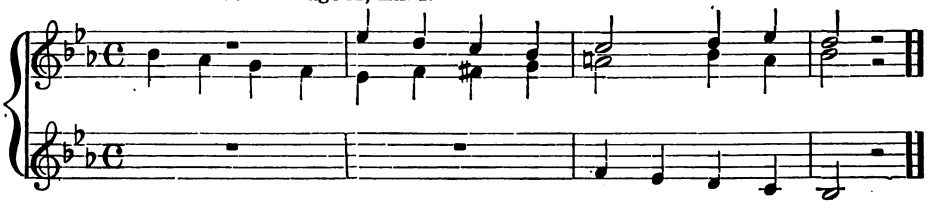
Words by A. J. Foxwell. Music by Gackstatter.



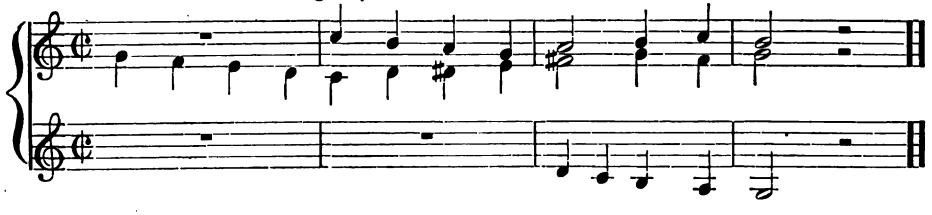
Ex. 494. Ch. Ser. E. Page 10, Ex. 6.



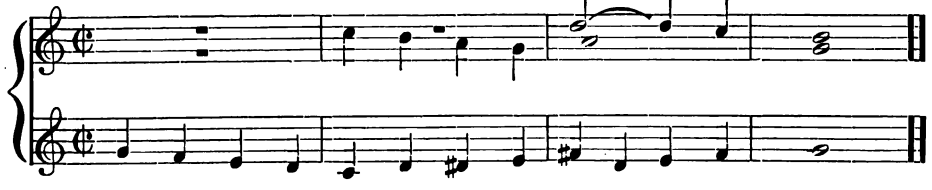
Ex. 495. Ch. Ser. E. Page 11, Ex. 1.



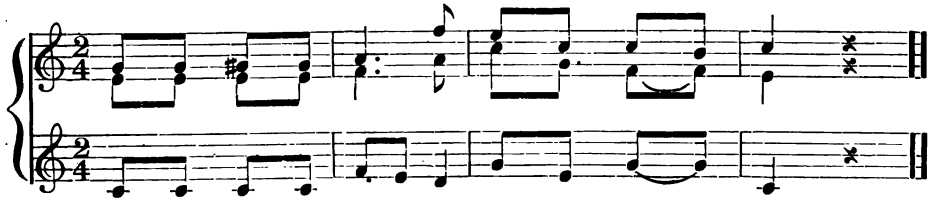
Ex. 496. Ch. Ser. E. Page 11, Ex. 1.



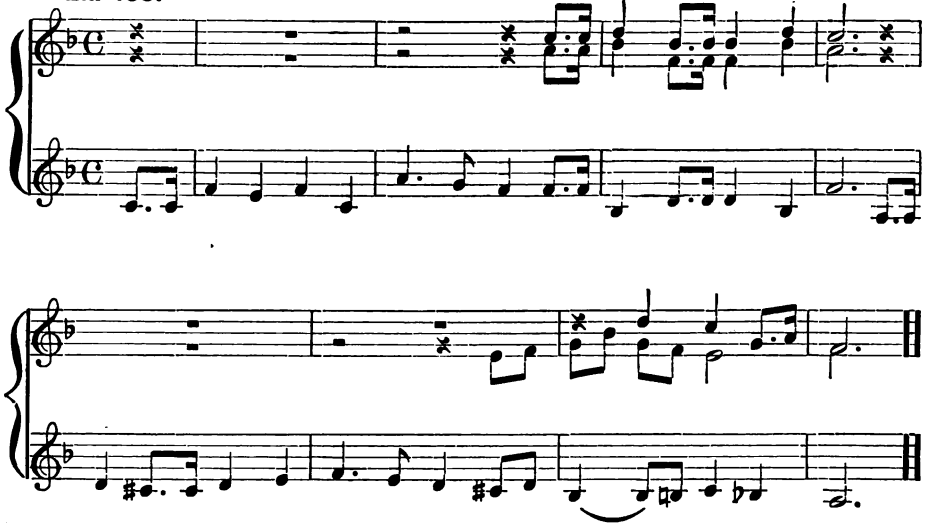
Ex. 497.



Ex. 498.



Ex. 499.



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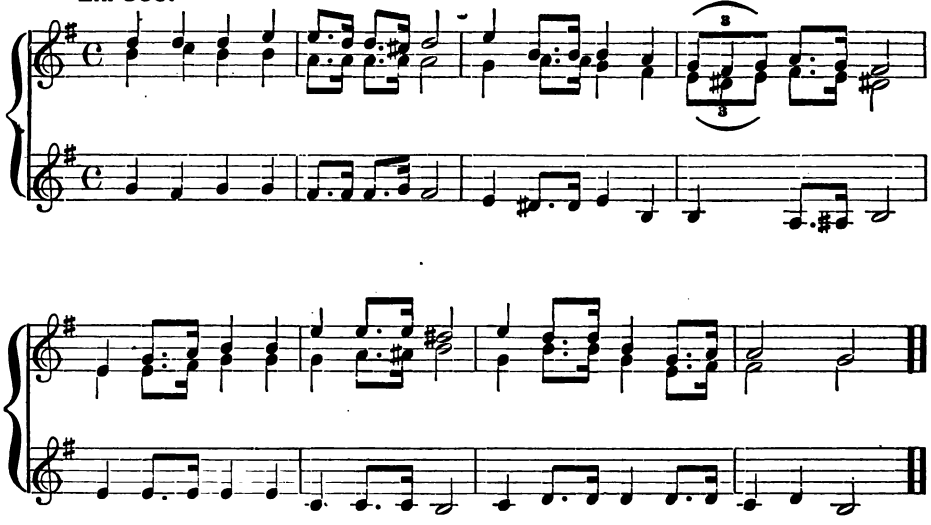
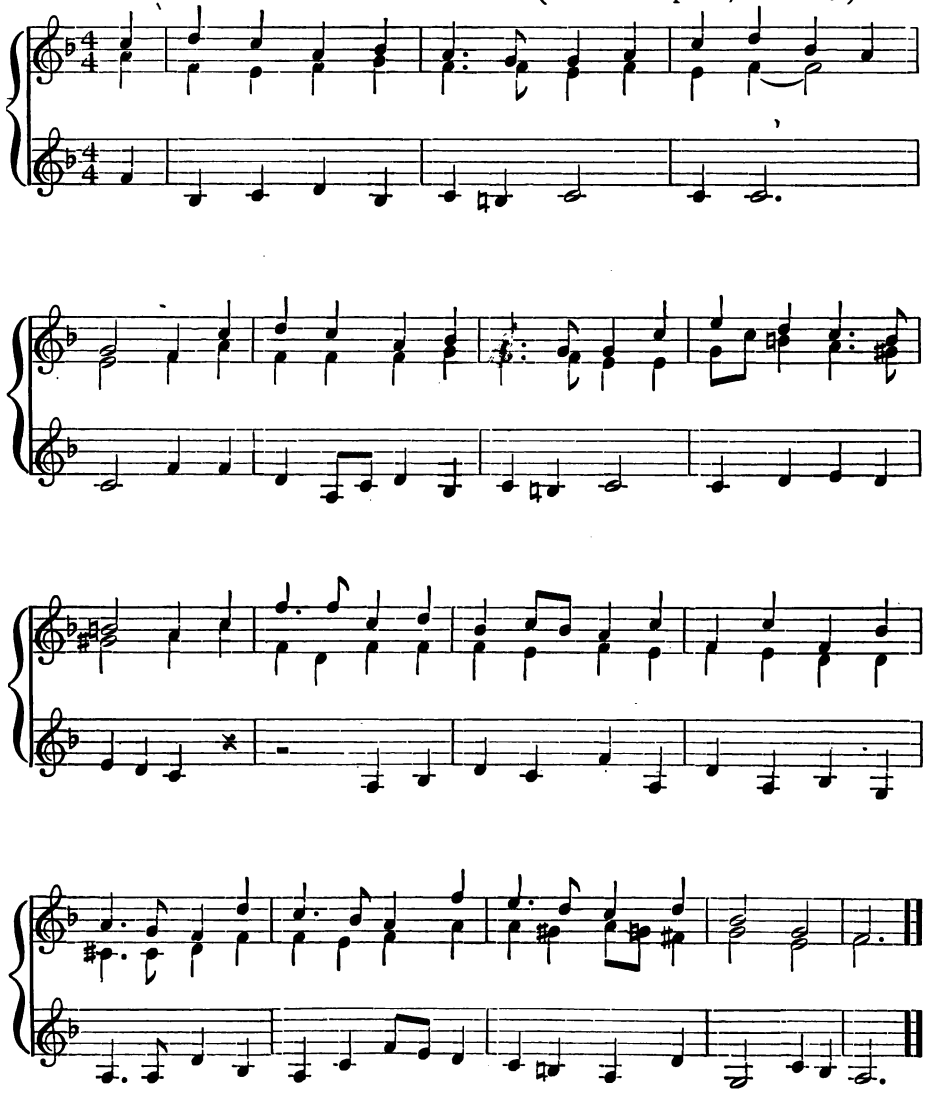


Ex. 501.

Melody by NIELS W. GADE (arr.).
(Danish composer, 1817–1890.)



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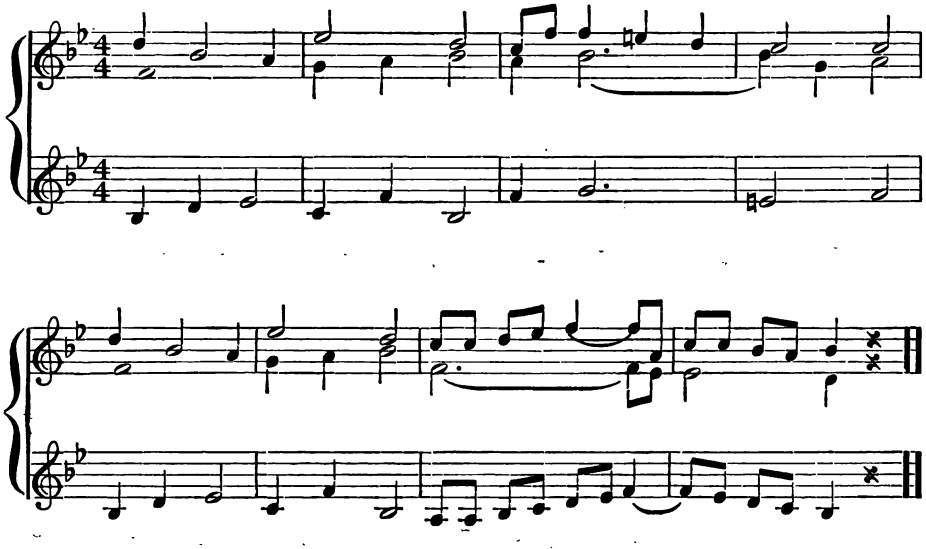

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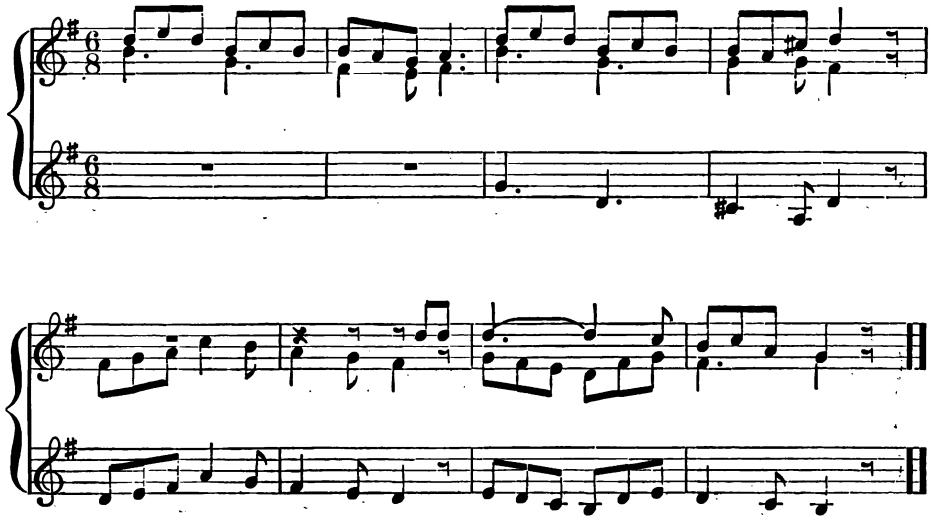

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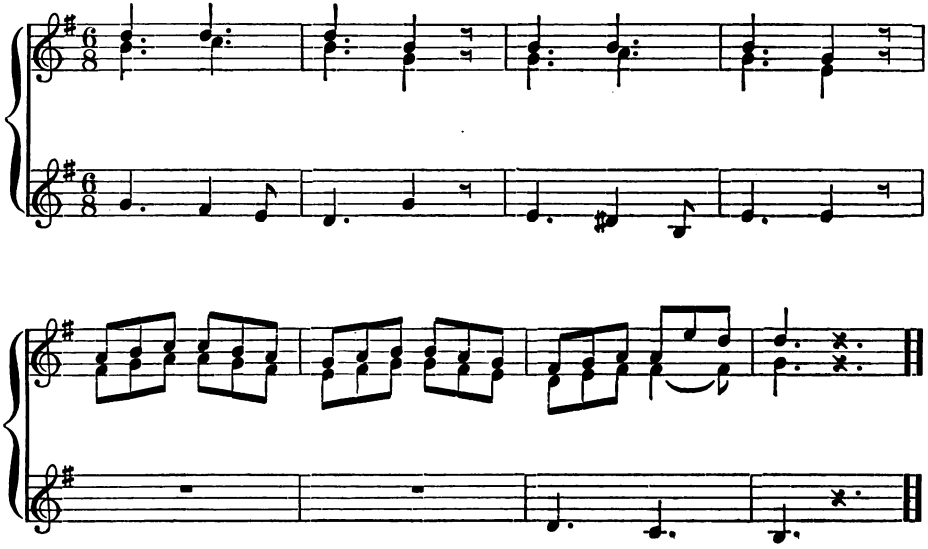

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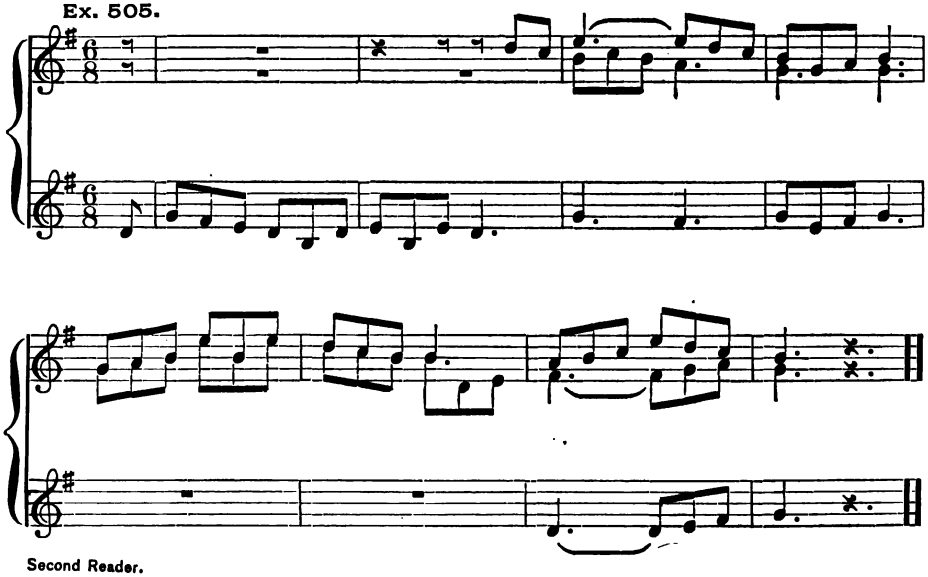


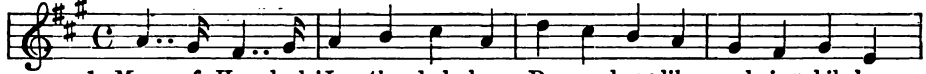
Second Reader.

SECTION II.

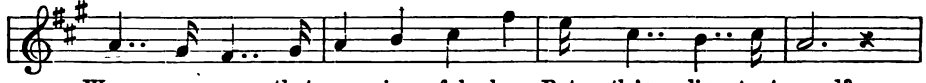
PATRIOTIC AND DEVOTIONAL SONGS.

No. 72. March of the Men of Harlech.

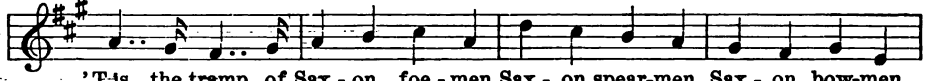
Words by WILLIAM DUTHIE. Welsh National Song.



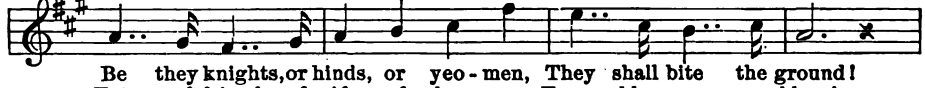
1. Men of Har-lech! In the hol-low, Do ye hear, like rush-ing bil-low,
2. Rock-y steeps and pass-es nar-row, Flash with spear and flight of ar-row;



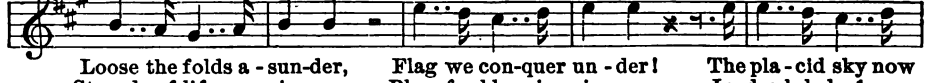
Wave on wave that surg-ing fol-low, Bat-tle's dis-tant sound?
Who would think of death or sor-row? Death is glo-ry now!



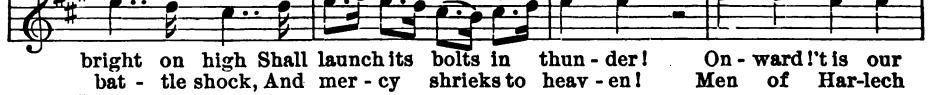
'T-is the tramp of Sax-on foe-men, Sax-on spear-men, Sax-on bow-men,
Hurl the reel-ing horseman o-ver, Let the earth dead foe-men cov-er!



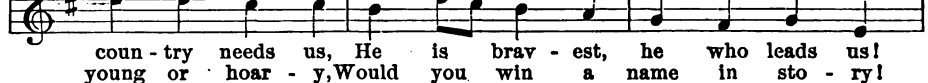
Be they knights, or hinds, or yeo-men, They shall bite the ground!
Fate of friend, of wife, of lov-er, Trem-bles on a blow!



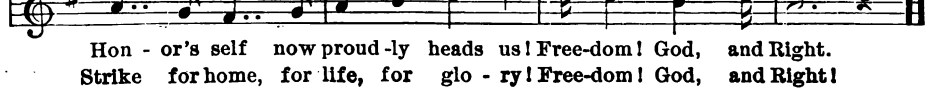
Loose the folds a-sun-der, Flag we con-quer un-der! The pla-cid sky now
Strands of life are riv-en; Blow for blow is giv-en, In dead-ly lock, or



bright on high Shall launch its bolts in thun-der! On-ward! 't is our
bat-tle shock, And mer-cy shrieks to heav-en! Men of Har-lech



coun-try needs us, He is brav-est, he who leads us!
young or hoar-y, Would you win a name in sto-ry!

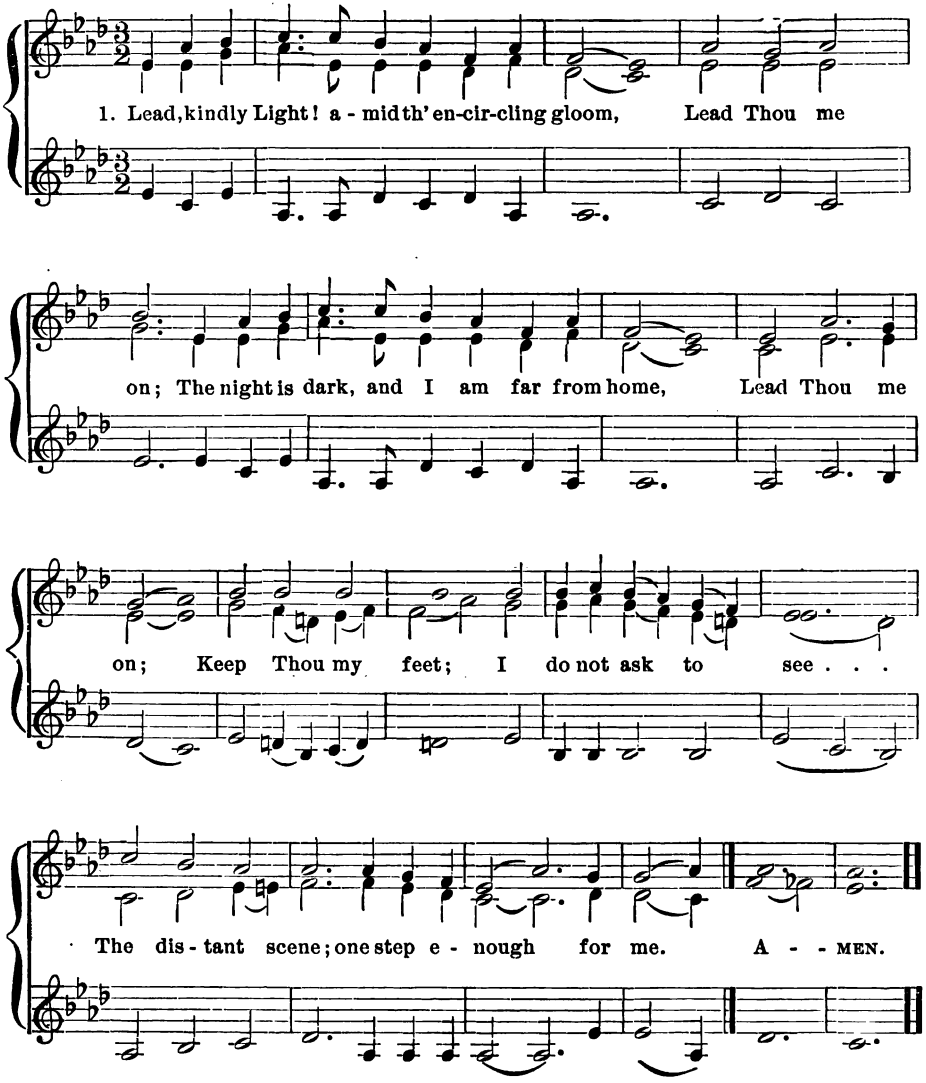


Hon-or's self now proud-ly heads us! Free-dom! God, and Right.
Strike for home, for life, for glo-ry! Free-dom! God, and Right!

No. 73. Lead, Kindly Light.

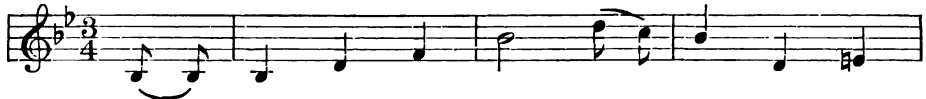
Words by JOHN HENRY NEWMAN.
(English, 1801–1891.)

Music by J. B. DYKES.
(English, 1823–1876.)

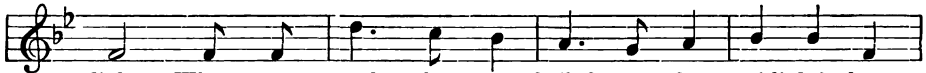


No. 74. The Star-Spangled Banner.

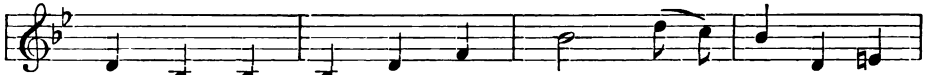
FRANCIS SCOTT KEY.
(American author, 1779–1843.)



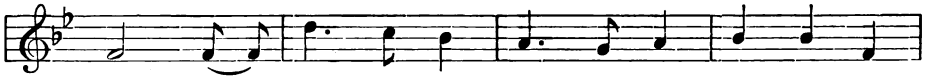
1. O say, can you see, by the dawn's ear - ly
2. When our land is il - lumed with Lib - er - ty's



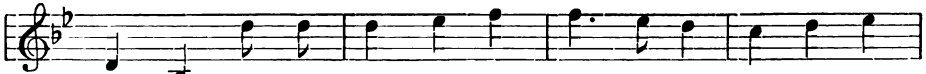
light, What so proud - ly we hailed at the twi-light's last
smile, If a foe from with - in strike a blow at her



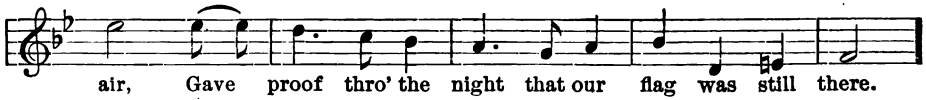
gleam - ing? Whose stripes and bright stars thro' the per - il - ous
glo - ry, Down, down, with the trai - tor that dares to de -



fight O'er the ram - parts we watched were so gal - lant - ly
file The flag of her stars, and the page of her

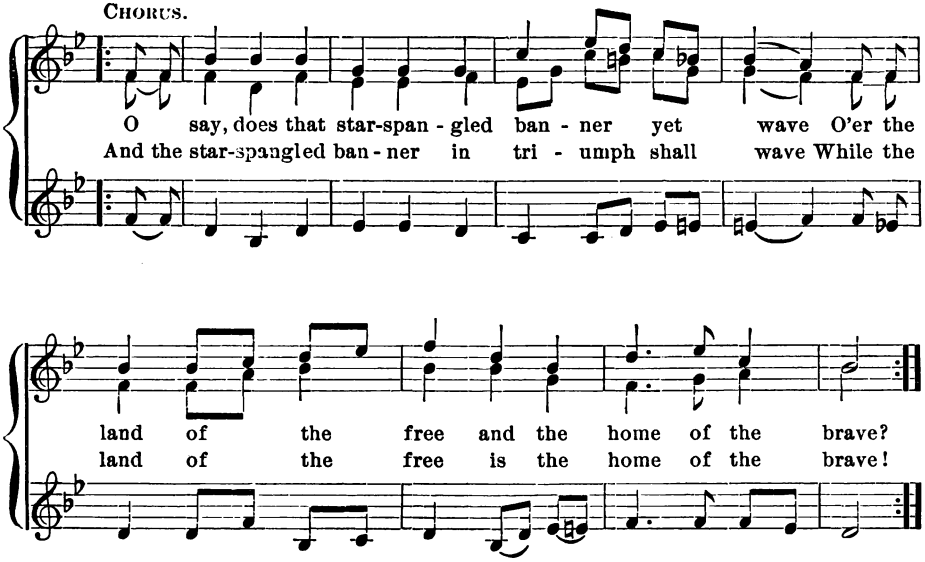


stream - ing. And the rock - ets' red glare, the bombs burst-ing in
sto - ry. By the mil - lions un - chained, who our birth - right have



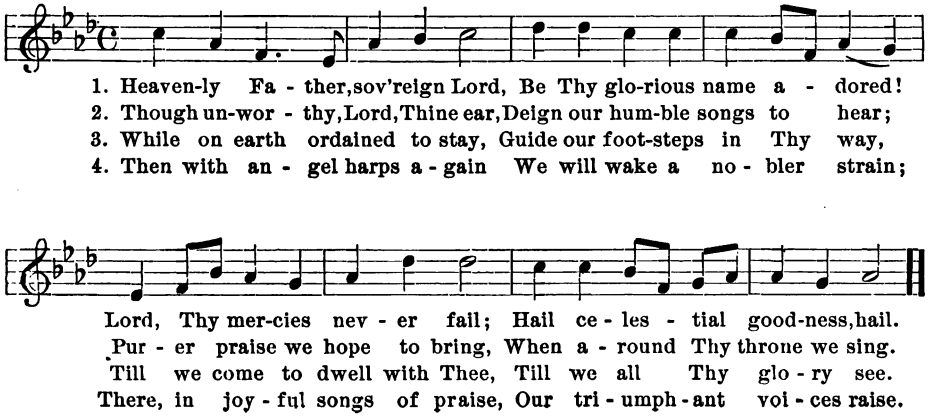
air, Gave proof thro' the night that our flag was still there.
gained, We will keep her bright bla - zon for - ev - er un - stained!

CHORUS.



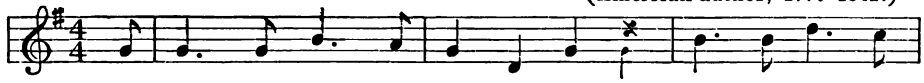
No. 75. Heavenly Father, Sovereign Lord.

Words from "Songs for the Sanctuary," No. 889. FELIX MENDELSSOHN.
(German composer, 1809–1847.)

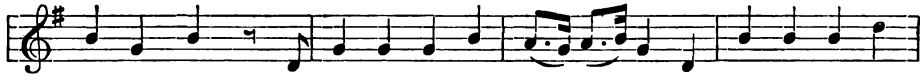


No. 76. Hail Columbia!

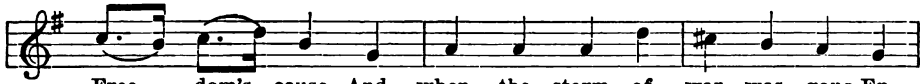
Words by JOSEPH HOPKINSON.
(American author, 1770–1842.)



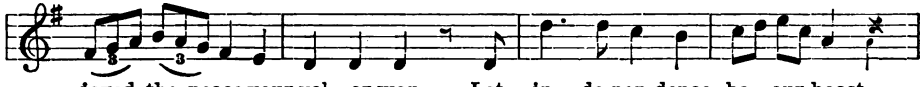
1. Hail, Co - lum - bia! hap - py land! Hail, ye he - roes,
2. Im - mor - tal pa - triots, rise once more! De - fend your rights, de -



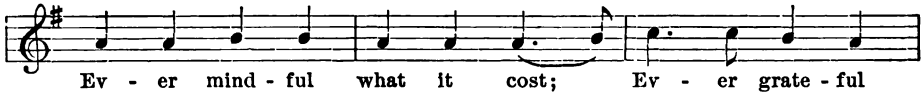
heav'n-born-band! Who fought and bled in Freedom's cause, Who fought and bled in
fend your shore! Let no rude foe with im-pious hand, Let no rude foe with



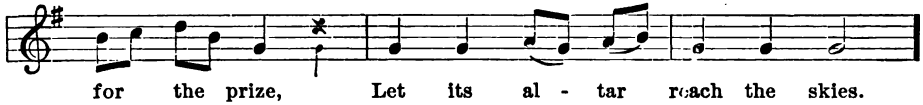
Free - dom's cause, And when the storm of war was gone, En -
im - pious hand, In - vade the shrine where sa - cred lies Of



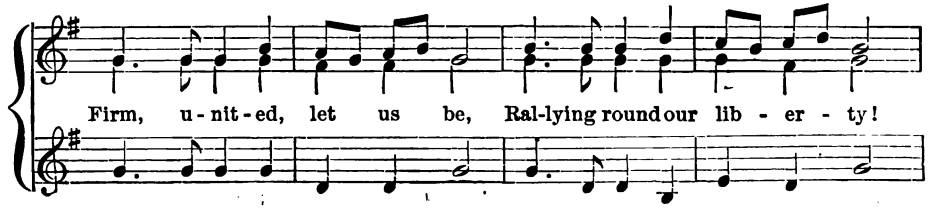
joyed the peace your val - or won. Let in - de-pen-dence be our boast,
toil and blood the well-earn'd prize. While off - 'ring peace, sin-cere and just, In



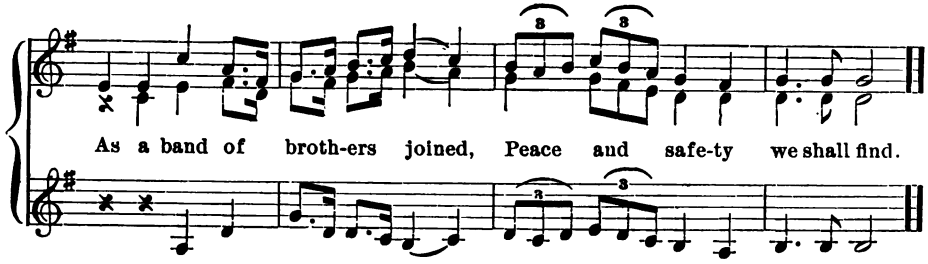
Ev - er mind - ful what it cost; Ev - er grate - ful
Heav'n we place a man - ly trust, That truth and jus - tice



for the prize, Let its al - tar reach the skies.
shall pre - vail, And ev - 'ry scheme of bon - dage fail.



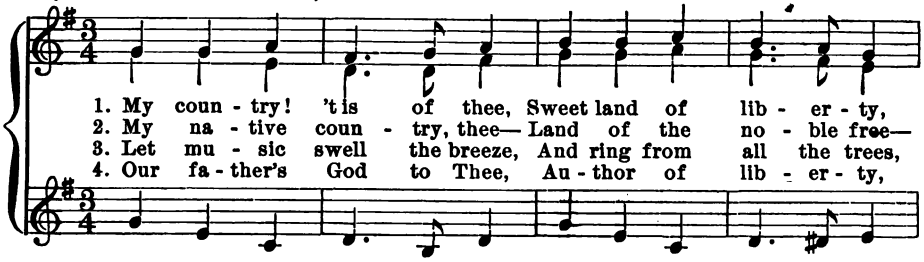
Firm, u - nit - ed, let us be, Ral-lying round our lib - er - ty!

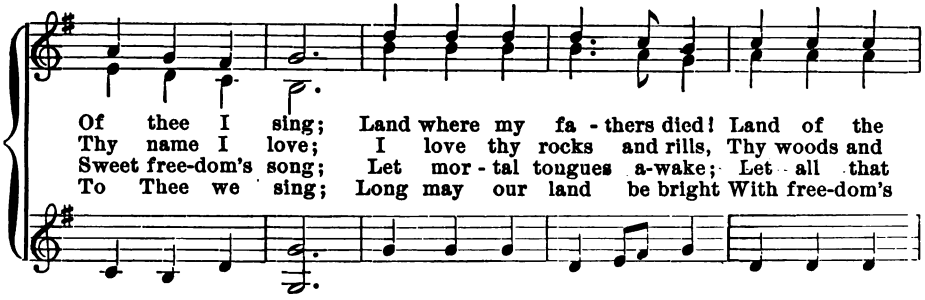


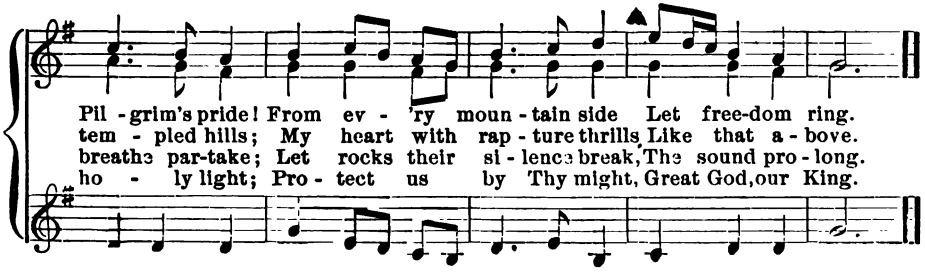
No. 77. America.

The poem by S. F. Smith.
(American writer, 1808—.)

Henry Carey (?).







No. 78. Come, Thou Almighty King.

(ITALIAN HYMN.)

The poem by CHARLES WESLEY.
(English writer, 1708–1788.)

Music by FELICE GIARDINI.
(Italian composer, 1716–1796.)

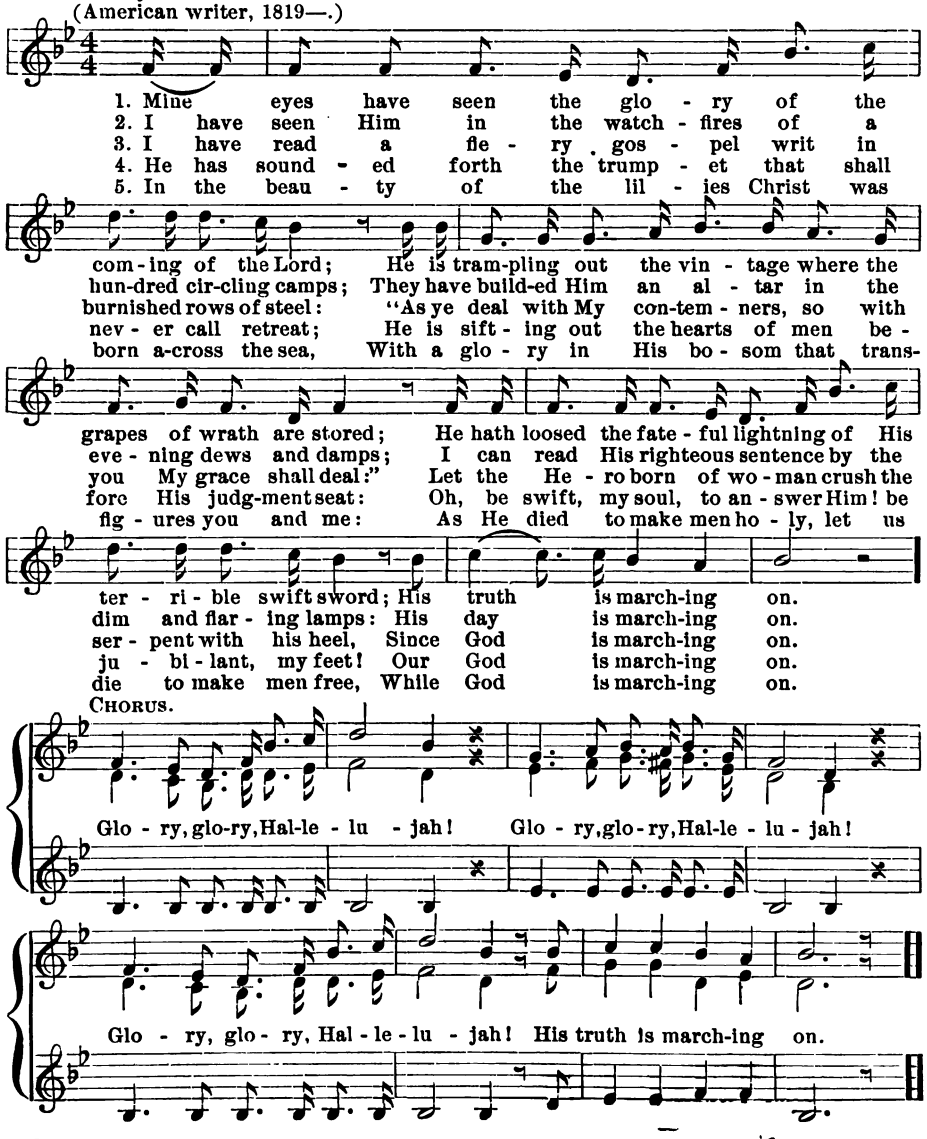
1. Come, Thou al - might - y King, Help us Thy name - to sing,
2. Come, Thou in - car - nate Word, Gird on Thy might - y sword,

Help us to praise. Fa - ther all glo - ri - ous, O'er all vic -
Our prayer at - tend. Come and Thy peo - ple bless, And give Thy

to - ri - ous, Come and reign o - ver us, An - cient of days.
word suc-cess; Spir - it of ho - li-ness, On us de - scend.

No. 79. Battle Hymn of the Republic.

Words by JULIA WARD HOWE.
(American writer, 1819—.)



No. 80. God ever Glorious.

Words by S. F. Smith. (American author, 1808—.)

(Russian Hymn.)

Music by Alexis T. Lwoff. (Russian composer, 1799–1870.)

1. God ev - er glo - ri - ous! Sov - 'reign of na - tions,
2. Still may Thy bless - ing rest, Fa - ther most Ho - ly,

Wav - ing the ban - ner of Peace o'er the land;
O - ver each moun - tain, rock, riv - er, and shore;

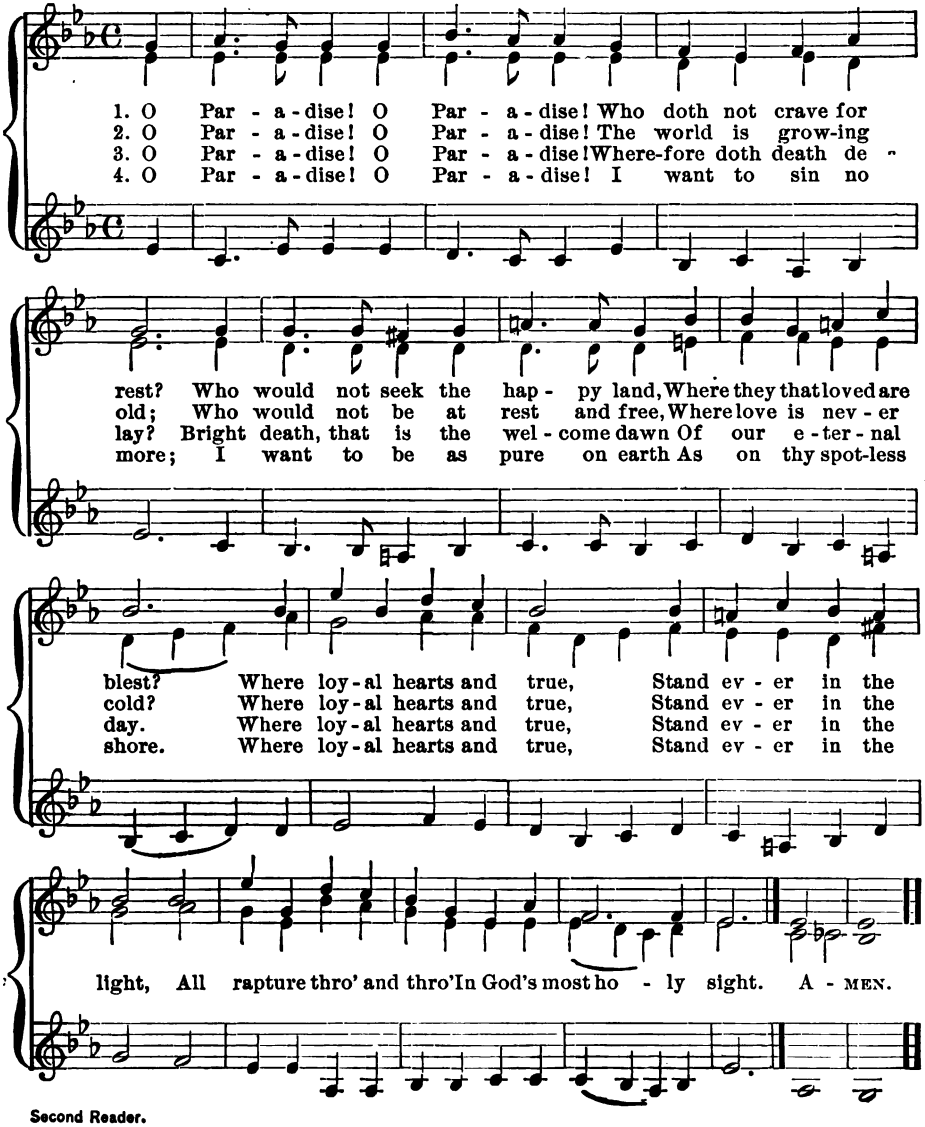
Thine is the vic - to - ry, Thine the sal - va - tion,
Sing Hal - le - lu - jah! Shout in ho - san - nas!

Strong to de - liv - er Own we Thy hand.
God keep our coun - ry Free ev - er - more.

No. 81. O Paradise.

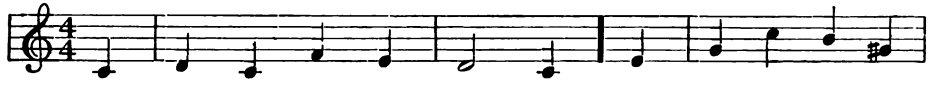
Words by F. W. Faber.
(English writer, 1815–1863.)

Music by J. Barnby.
(English composer, 1838—.)

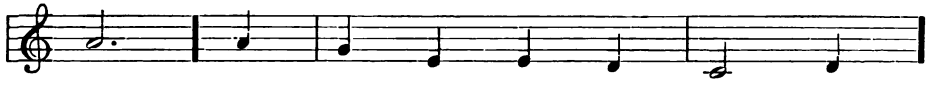


No. 82. Jerusalem the Golden.

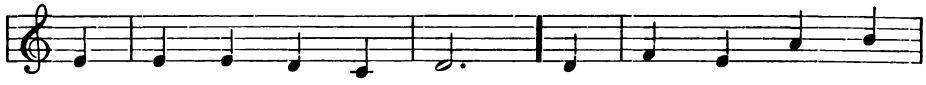
Words by BERNARD OF CLUNY. ALEXANDER EWING.



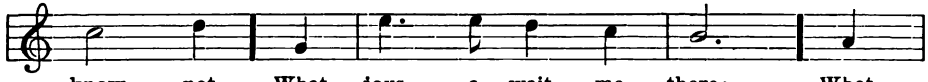
1. Je - ru - sa - lem the gold - en, With milk and hon - ey
2. They stand those halls of Zi - on, All ju - bi - lant with
3. There is the throne of Da - vid, And there, from care re -



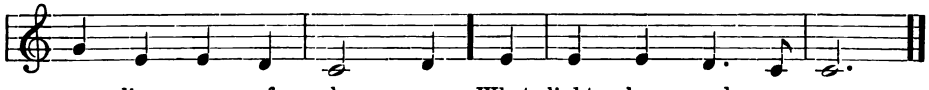
blest: Be - neath thy con - tem - pla - tion,
song, And bright with many an an - gel,
leased, The song of them that tri - umph,



Sink heart and voice op - pressed. I know not, oh, I
And all the mar - tyr throng. The Prince is ev - er
The shout of them that feast. And they, who with their



know not, What joys a - wait me there; What
in them, The day - light is se - rene; The
Lead - er, Have con - quered in the fight, For



ra - dian - cy of glo - ry, What light be - yond com - pare.
pas - tures of the bless - ed Are decked in glo - rious sheen.
ev - er and for - ev - er Are clad in robes of white.

No. 83. Portuguese Hymn.

Words by JAMES MONTGOMERY.
(Scotch poet, 1771–1854.)

Music by J. READING.
(English composer, 1645–1692.)

1. The Lord is my shep - herd, no want shall I know; I
2. Let good - ness and mer - cy, my boun - ti - ful God, Still

feed in green pas- tures; safe fold - ed I rest; He lead-eth my soul where the
fol - low my steps till I meet Thee a-bove; I seek by the path which my

still wa - ters flow, . Re - stores me when wand-'ring, re -
·fore - fa - thers trod, . Thro' the land of their so - journ, Thy

deems when op - press'd, Re - stores me when wand'ring, redeems when oppress'd.
king - dom of love, Thro'the land of their so - journ, Thy kingdom of love.

No. 84. Praise the Lord.

(AUSTRIAN HYMN.)

Words by Bishop RICHARD MANT.
(British writer, 1776–1848.)

Music by JOSEPH HAYDN.
(German composer, 1732–1809.)

1. Praise the Lord! ye heav'ns adore Him, Praise Him, an-gels in the height; Sun and
2. Praise the Lord! for He is glo-rious, Nev-er shall His prom-ise fail; God hath

moon, re-joice be-fore Him; Praise Him, all ye stars of light! Praise the
made His saints vic-to-rious, Sin and death shall not pre-vail. Praise the

Lord for He hath spok-en; Worlds His might-y voice o-beyed.
God of our sal-va-tion, Hosts on high His power pro-claim;

Laws which nev-er shall be bro-ken, For their guid-ance He hath made.
Heaven and earth and all cre-a-tion, Laud and mag-ni-fy His name.

Index of Songs.

Unless otherwise specified the music has been written specially for this work.